# SELECT KĀKATĪYA TEMPLES

DR. M. RAMA RAO, M.A., Ph.D., B.ED.

PUBLISHED BY:

SRI VENKATESVARA UNIVERSITY,

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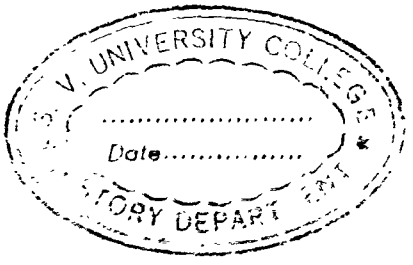

SRI VENKATESVARA UNIVERSITY HISTORICAL SERIES No. 2

GENERAL EDITOR—M. RAMA RAO

# SELECT KĀKATĪYA TEMPLES

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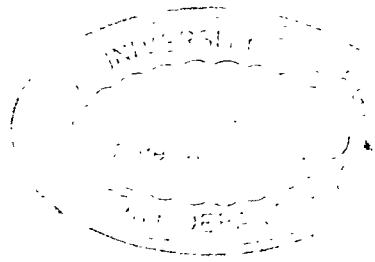

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# PREFACE

I saw some of the Kākatīya monuments of Telingāna and Rāyalasīma during the course of my survey of Kākatīya inscriptions as a Research Student in the Indian History and Archaeology Department of the Madras University, between 1928 and 1930. After the publication of part of my monograph entitled *The Kākatīyas of Warangal*, I wanted to publish the remaining part also adding a chapter on the monuments of the Kākatīya period. I prescribed to one of my Research Students in the Osmania University the study of Cāḷukyan and Kākatīya temples of Telingāṇa in 1956 and surveyed a few Kākatīya temples. But my attention was diverted to the study of the Sātavāhana coins in various museums and private collections and I was busy with this work till 1958. I left Hyderabad in 1959 and could not resume my work on the Kākatīya monuments.

After joining the Sri Venkatesvara University, Tirupati, as Professor of History, I started a more ambitious scheme, the survey of the temples of Āndhradéśa. I surveyed the Eastern Cāḷukyan and Early Cāḷukyan temples and prepared two monographs on these temples which have been published by the Archaeological Department of Āndhra Pradesh. I then surveyed the temples of Śriśailam and prepared a monograph which is to be published by the same department. Another monograph on the temples of Kaḷinga has been published and another, entitled the *Śaivite Deities of Āndhradēśa*, is under publication by the Sri Venkatesvara University. I was able to find time during the summer vacation of 1964 to devote my attention to the Kākatīya monuments.

I have included in this monograph detailed descriptions of the temples of Hanumakoṇḍa, Warangal. Pālampēta, Ghanapūr, Kaṭāchpur. Jākāram, Panagal, Tripurāntakam and Pillalamarri. There are many more Kākatīya temples in Telingāṇa which require attention. I have given, in the Appendix, a list of these temples about which I could obtain information. The temples selected by me are representative of the Kākatīya style of architecture. I have discussed, in a separate section at the end, the main features

of this style. I hope to discuss these features further, comparing them with the Later Cāḷukyan and Hoysala styles, in my forthcoming book, entitled *The Art and Architecture of Āndhradēśa.*

I am grateful to Dr. V. C. Vamana Rao, M.A., Ph D. (Dublin), the Vice-Chancellor of the Sri Venkatesvara University, for kindly sanctioning the funds required for the publication of this monograph. The Director-General of Archaeology in India has kindly permitted me to re-produce some of the picture post-cards published by his department. The Superintendent of the S. E. Circle of the Archaeological Surrvey of India and the Director of Archaeology, Andhra Pradesh, have given me all the facilities needed during the course of my survey of the monuments under their respective jurisdictions. Sri R. C. Gurumurti, the former Archaeological Care-taker at Warangal, accompanied me during the course of my survey of the monuments at Warangal and its neighbourhood and was of great help. Miss. A. Suryakumari, M.A., Research Assistant in my department and my former pupil, has prepared the plans of temples included in this monograph. Sri V. Kamesvara Rao, M.A., Tutor in my department and a former pupil of mine, helped me in correcting the proofs. The Bhāratī Vijayam Press, Madras, evinced keen interest in the printing of this monograph.

I express my sincere thanks to all these officials and friends.

Sri Venkatesvara University,
Tirupati,
10th January, 1966.

M. RAMA RAO,
*Author.*

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# I. THE TEMPLES OF HANUMAKOṆḌA

Hanumakoṇḍa is a flourishing town situated six miles from Warangal, the headquarters of a district of that name in the Telingāna part of Āndhra Pradēsh. This town once enjoyed great renown as the earlier capital of the imperial Kākatīya dynasty. It is surrounded by a number of hills which must have added to its strength and security in the old days

According to one tradition, two brothers, named Anumaḍu and Koṇḍaḍu. founded this township. The present name, Hanumakoṇḍa, is a corruption of the name Anumakoṇḍa or Anmakoṇḍa which figures in the inscriptions. It is possible that having been a popular Jaina centre, as indicated by the traditional accounts and numerous Jaina sculptures on the hills round the old citadel, it was originally named Aṁbakoṇḍa, after one of the Jaina Śāsanadēvīs and that the name came to be corrupted subsequently into Aṁmakoṇḍa and Anmakoṇḍa. It is known as Anamakoṇḍapura in the Kākatīya records The place seems to have enjoyed considerable importance in the 9th and 10th centuries A.D. for, an inscription recording gifts of money made by *Mahāsāmanṭādhipati* Satyāśraya Bhīmarasa a subordinate of the Rāṣṭrakuṭa king, Amōghavarṣa, has been found at Kāzīpet, near Hanumakoṇḍa.(1) Subsequent to the fall of the Rāṣṭrakuṭas in the last quarter of the 10th century, the Anumakoṇḍa region was annexed by the Western Cāḷukyas. During the reign of Trailōkyamalla Sōmēśvara I, this region was being governed by minor chieftains like Koḍavarti Dugga who governed Purakōṭapura and Gonna. Prōla I (1030-1075), the first ruler of the Kākatīya family, who was then master of the Koṇavi region in the Warangal district, defeated these minor rulers and obtained the *Anmakoṇḍa-viṣaya* as a fief from the Cāḷukyan emperor(2). Thereafter, he seems to have shifted to Anmakoṇḍa and made it his capital. This town enjoyed that status till Rudradēva, the fifth ruler of the Kākatīya family, made Warangal the joint capital.(3) This monarch's nephew, Gaṇapatidēva, finally made Ōrugallu or Warangal the permanent capital.

1. *Kannada Inscriptions in Andhra Pradesh*, Wg. 18.
2. M. Rama Rao—*Kākatīyasamchika* App. Ins. 1.
3. *Ibid* p. 12.

The old citadel of Anmakoṇḍa can still be seen a little distant from the modern town. There is a wide gap in a chain of hills here with two big hills and two small hillocks. These hills and hillocks have been joined by high mud walls so as to form a secure fortress. There is a stone gateway leading into this citadel with a hill on either side. There are two hillocks to the left joined by a mud wall and a big hill known as the Padmākṣī hill to the right also connected with a mud wall. Opposite this gateway is another, situated in another mud wall. There are two temples in this citadel, the Padmākṣī temple and the temple of Siddhēśvara.

Inscriptions supply interesting information about the rulers of Anmakoṇḍa and the temples that existed in this town :—

(1) Gifts of money were made to some local temple by *Mahāsāmantādhipati* Satyāśraya Bhīmarasa, a subordinate of the Rāṣṭrakūṭa king, Amōghavarṣa.(4)

(2) In. S. 1001, on the occasion of a solar eclipse, Mahāmaṇḍalēśvara Bēta II gifted 10 *mārtus* of land to god Prōlēśvara, obviously set up by him, in the name of his father, Prōla I, in the temple of Bētēśvara, built by himself.(5)

(3) Bēta II, son of Prōla I, built a temple named after himself and excavated a *tīrtha* named S'ivapura and laid a garden in Anmakoṇḍa.(6)

(4) Bēta II, a *mahāmaṇḍalēśvara*, a *māhśēvara* and the Lord of Anamakoṇḍa, gifted two tanks, named Kēsarisamudramu and Seṭṭi-kere, at the time of the installation of Varuṇa.(7)

(5) In the year 42 of the Cāḷukya Vikrama Era, Mailama, the wife of Pergaḍe Bēta, the minister of king Kākati Prōla (II), built on the hill at Hanumakoṇḍa, a temple named the Kaḍalālaya Basadi. *Mahāmaṇḍalēśvara* Mēḷarasa of Ugravāḍi, gifted land under a tank in Orugallu to this deity. Pergaḍe Bēta, was the son of

4. *KIAP.*, Wg. 18.
5. *Corpus of Telingāna Inscriptions*, no. 6.
6. *Ibid* no. 7.
7. *Ibid* no. 5.

Yakapabbe and Vaijadaṇḍādhināṭha, a minister of Prōla's father, Bēta II.(8)

(6) Bēta II created S'ivapura to the south-west of Anamakoṇḍa. His son, Prōla II, gifted in S. 1012, a village to Aḷiya - Rāmēśvara paṇḍita, a Kālāmukha and the head of the Mallikārjuna-S'ilāmaṭha of S'riparvata. The *Nakaram* of the town of Anamakoṇḍa gifted a lamp to god Umā-Bētēśvara in the town.(9)

(7) During the reign of Kākatīya Gaṇapatidēva, the local merchant organisation gifted *āyālu* or taxes on various articles of merchandise to god Vīrabhadrēśvara of Anamakoṇḍa.(10)

(8) A certain Gōsagi Īśvaradēva installed in Rudréśvaram, Caturmukhadēva, Dēvī and Dēva, Umāmahēśvara and 1000 lingas and gifted 6 *māḍa*s and *martus* of land to these deities for the prosperity of his overlords, the Kākatīya kings.(11)

## THE PADMĀKṢĪ TEMPLE

This temple is situated on a big hill to the north of the fortress of Anmakoṇḍa. A Kannaḍa inscription, located before this shrine, mentions this temple as the Kaḍalālaya-basadi or the temple of Kaḍalālaya.

There is a small pond, known as the Padmākṣi-guṇḍam, at the foot of the hill. A flight of narrow steps goes up the hill from this pond to the temple. The shrine on the hill consists of the *Garbhagṛha* and a small *maṇṭapa* before it. The *vimāna* above the temple is a narrow stepped pyramid with a square *śikhara*. There is no image in the centre of the *Garbhagṛha* but on the rock to the left inside are to be found the figures of a Jaina Tīrthankara and his *yakṣa* and *yakṣiṇī* who is now being worshipped as Padmākṣī.

It is not known how the goddess Kaḍalālaya, for whom this shrine was originally built, came to be known as Padmākṣī.

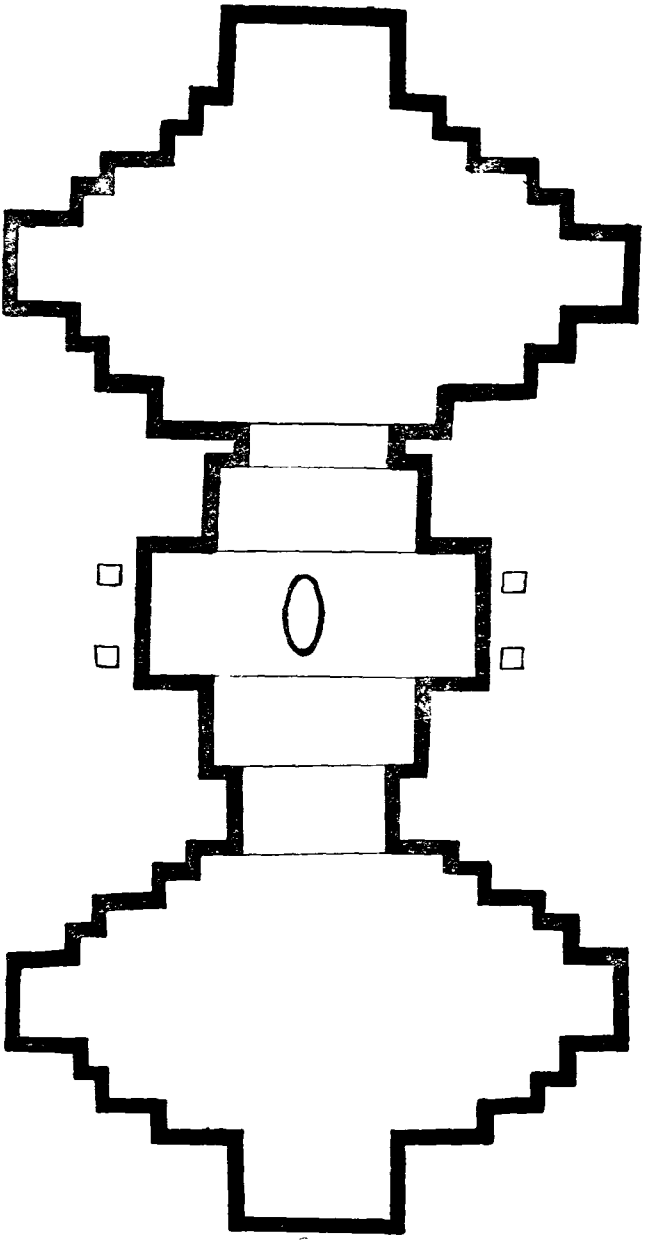
8. *KIAP*, Wg. 15
9. CTI no. 12.
10. *Ibid* no. 14
11. *Ibid* no. 4

There is no similarity in the names. According to one view([12]) this Padmākṣī may be identical with Aṁbā or Padmāvatī, two S'asandēvīs of the Jaina pantheon. The Padmākṣī of today has two arms. Aṁbā or Aṁbikā, the S'āsanadēvī of the 22nd Tīrthankara, must have Siṁhalāñchana and four hands holding a bundle of mangos in the right hands and an *aṅkuśa* and a child in the left hands. So the Padmākṣī of today cannot be identified with Aṁbā or Aṁbikā. Padmāvatī is the Śāsanadēvī of Pārśvanātha, the 23rd Tīrthankara. She must have the Haṁsa-lāñchana and four hands. According to the Digambara Jaina tradition, there ought to be five serpent hoods above her head, while according to the Svētāṁbara tradition her vehicles are *Kukkuṭa* and *Sarpa* and she must hold lotus and *pāśa* in the right hands and fruit and *aṅkuśa* in the left hands.([13]) The Padmākṣī of today does not confirm either to this description of Padmāvatī. That the shrine was the *basadi* of Kaḍalālaya built by Mailama in the reign of Prōla II cannot be denied because the concerned inscription is opposite the shrine and also because very near the inscribed slab and on the rock are to be found the figures of a man and a woman to the right of a figure of Pārśvanātha and because in all probability these figures represent Mailama and her husband, Pergaḍa Bēta. It is possible that the original idol of Kaḍalālaya was removed from this shrine.

It has been suggested above that the town was originally named Aṁbakoṇḍa. In that case, the hill on which this shrine is located must have been known as Aṁbakoṇḍa and the deity in the shrine must have been Aṁbā. This leads to some reasonable inferences. This S'āsanadēvī, Aṁbikā, was also known as Kūṣmāṇḍinī. According to one late inscription, a Kūṣmāṇḍa creeper issued a son by the grace of Kākatī, the *para-śakti*. This son and his descendants came to be known as the Kākatīyas. The *Pratāparudrīya* of Vidyānātha states that Kākatī was the name of Durgā. The goddess Kākatī was the tutellary deity of the Kākatīyas and there was a famous temple of this deity in the city of Warangal. The early Kākatīyas who ruled from Anmakoṇḍa as their capital had the title *Kākatipura-Varādhīsvara* or Lord of the town of Kākati. It follows from this that Anmakoṇḍa had the alternative name of Kākatipura. Taking all these facts together it may be surmised that the Kaḍalālaya and the

12. *I.A.* XXI, p. 257

13. *Ibid* 1903, p. 459 and 1927 p. 20.



The triple shrine—Hanumakoṇḍa

(*to face p.* 5.)

Kākatī of the inscriptions may be identical and that the Kākatīyas adopted Aṁbā or Kūṣmāṇḍinī or Kaḍalālaya, the S'āsanadēvī of the Jainas as their tutellary deity, identified her with Durgā, so as to suit their Hindu persuasion and worshipped her as Kākataṁma.

## THE THOUSAND PILLARED TEMPLE

This is the principal temple of Hanumakoṇḍa and is situated at the end of the town. It faces the south and is in two sections - a triple shrine in the north and a *maṇṭapa* in the south with a narrow platform connecting the two.

*The Compound*:—This temple is enclosed by a big compound of low walls built of large blocks of stone rivetted into each other. The main entrance is in the east and contains a *maṇṭapa* of two pillars. Adjacent to it is a granite pillar containing the well known inscription of Kākati Rudradēva recording the date of the construction of the temple. This Kākatīya king led a series of successful expeditions, defeated a number of rival chieftains and extended his kingdom up to Kalyāṇi in the west, the Mālyavaṁta hill in the north, the sea in the east and Śrīśailam in the south. He raised this temple to gods Rudra, Vāsudēva and Sūrya as a token of his gratitude and as a symbol of his great victories. There is a big well with steps in the north-eastern corner of the compound. There is a second entrance in the north. About the middle of the west wall of the compound is a *maṇṭapa* with two pillars in the front. There is another opening in the south now serving as the main entrance for the visitors.

*The Plan of the Temple* :—This temple is on a double platform and consists of a central *maṇṭapa* or hall with three shrines (Pl. I-1), the Rudrēs'vara to the west, the Vāsudēva to the north and the Sūrya to the east (Pl. I-2) and an entrance porch in two sections to the south (Pl. II-1). The plan is of the star shape with several angles and returns.

*The Upapīṭha* :—The *Upapīṭha*, the lowest member on the elevation, is mostly buried in the ground and is visible in its entirity only in a few places. It is 4' 8" high and contains *upāna*, *paṭṭa*, *vājana*, *paṭṭa*, *gaḷa* cut into compartments decorated with four petalled lotuses, *paṭṭa*, *dvipaṭṭa*, three *paṭṭas*, narrow *gaḷa*

and *ālińgapaṭṭikā*. The top of this *Upapīṭha* constitutes a *pradakṣiṇa*, 9' wide.

*The Adhiṣṭāna* :—This member, which constitutes the upper platform, is 3' 5" high and consists of *upāna*, *paṭṭa* with a semicircular projection at the end, moulding, *paṭṭa*, *gaḷa*, three *paṭṭas*, *dvipaṭṭa*, two *paṭṭas*, *gaḷa*, and *ālińgapaṭṭkā*.

*The Porch* :—This porch is in the south and leads into the *Mukhamaṇṭapa* or hall and is in two sections, one lower and the other higher, with a flight of steps in the middle. The lower section has four pillars, two in the front and two at the back. Each of the front pillars has the *pāda* in two sections with a semicircular gable on each face, a thick rectangular block, narrow deep recess, two narrow *paṭṭas*, a wide part with creeper decorations in compartments, a wide round recess, narrow *paṭṭa*, a wide band with lotus decoration in eight sections, a narrow *paṭṭa*, wide round recess, *paṭṭa*, narrow recess, *paṭṭa*, a stout square block, narrow recess, *paṭṭa*, *siṁhalalāṭa* on each face, part like an inverted bell, narrow *paṭṭa*, a semicircular part, lotus, square *phalaka* and the capital with a roll at the end having a lotus leaf hanging below.

Each back pillar has a stout rectangular block, narrow recess, two *paṭṭas*, wide part in eight sections with creeper design on each, wide recess, narrow *paṭṭa*, wide *paṭṭa*, narrow *paṭṭa*, wide recess, part in eight sections each containing two fruits and one leaf, two leaves, two narrow *paṭṭas*, wide *paṭṭa*, recess, wide rectangular block, part like an inverted bell with semicircular elevation on each face, three *paṭṭas*, a wide round part, lotus, *phalaka* and capital with roll and leaf.

The underside of the ceiling outside the pillars is cut into narrow compartments by vertical and horizontal rafters. There is a lotus bud at each angle and a row of buds on the underside of the edges. The underside of the ceiling above the pillars has a triple lotus with a bud in the centre. There is a triple lotus in the centre on the underside of the front and back horizontal beams.

The four pillars in the rear part of the porch which is higher, are all alike. Each of them has a rectangular block, recess, *paṭṭa*, recess, part in eight sections each decorated with the creeper and *Śrīvatsa* designs, round *gaḷa*, wide moulding, round *gaḷa*, *paṭṭa*,

part in eight sections with decorations, plain *paṭṭa* in eight sections, round recess, round moulding, round recess, part in eight sections with bead decorations, three *paṭṭas*, recess, *paṭṭa*, stout rectangular block, recess, *paṭṭa*, recess, *paṭṭa*, semicircular elevation on each face, round part with bead decoration all round, recess, round moulding, recess, round moulding, *phalaka* and roll and leaf capital.

Beyond this porch there is a low *vēdī*, 3½' high on the *adhiṣṭāna* supporting the pillars, each 10'4" high on the roof. The inner side of the base of this *vēdī* is cut into compartments by short pilasters, each compartment containg a lotus of four petals. The outer side of the *vēdī* is in two sections, the bottom one narrow and the top one broad, both cut by short pilasters into compartments each containing a lotus of four petals. Above that part of the *vēdī* which connects the hind pillars of the higher section of the porch and the side shrines, there is a slanting slab used for resting the back. The outer side of this slab is decorated with a horizontal row of six miniature *vimānas*. Each of these *vimānas* is in two sections, one projecting from the other. The *prastara* of each of them contains five broad horizontal bands, each marking a *tala* or storey surmounted by a round *Śikhara* and *kalaśa*. There is a lotus between each pair of *vimānas*. Above this row of *vimānas* is another part containing pilasters and lotuses in compartments. Above this is a band containing four petalled lotuses.

*The shrine of Sūrya* (Pl. II-2):—The base of the walls of this shrine which are above the *adhiṣṭāna* and are 14'8" high contains from bottom to top, a broad *paṭṭa*, wide *gaḷa* in four sections projecting from each other, another broad *paṭṭa*, recess cut into compartments each with a lotus inside, moulding in three sections each projecting from the other, and with a semicircular elevation in the centre and the base of projection above in two parts separated by a recess with a block in the centre containing an inverted *Śrīvatsa* symbol. Above this is the wall proper.

*The South Wall*:—This wall is decorated as follows from west to east:—

(a) Projection with a pilaster surmounted by a miniature *vimana* of five flat receeding bands, each marking a *tala*, a central conical band reaching up to the *phalaka*, *gaḷa*, round *Śikhara* and *kalaśa*.

(b) Recess with a miniature *vimāna* as above containing five *talas*.

(c) Wide projection with a *kōṣṭa* of two pilasters. Inside it is a deity standing in *samabhaṅga* with four hands and a snake curled behind him with its hoods spread above the head. There is a plain *kapōta* above the *kōṣṭa* and above it are three miniature *vimānas*. Of the two *vimānas* on the sides, one has seven *talas* and the other twelve *talas*. Both have *āmalaka śikharas*. The central *vimānā* is in two storeys each with a deity inside. This shrine has a *Nāgara śikhara* (Pl. III-1.)

(d) Recess with a miniature *vimāna* of five *talas* and round *śikhara* on a pilaster.

(e) Projection with a pillar containing a deity figure at the base.

(f) Recess with a miniature *vimāna* of five *talas* on a pilaster.

(g) Projection with a pillar.

(h) Recess with a miniature *vimāna* of eight *talas* and *Nāgara śikhara* on a pilaster.

(i) Projection with a pillar.

(j) Recess with a miniature *vimāna* with round *śikhara* on a pilaster.

(k) Wide projection with a miniature shrine. This shrine has a low parapet in the front at the base, double pillars on the sides and a flat projecting *kapōta*. Above the *kapōta* is a row of three miniature *vimānas*. The *vimānas* on the sides have an *āyatāsra* part surmounted by an *āmalaka śikhara* and a conical central band. The central *vimāna* has eight *talas* surmounted by an *āmalaka śikhara*, and a conical central band decorated with the creeper design. The underside of the ceiling inside the shrine contains a double lotus with a bud in the centre The outer side of the low parapet before the shrine is decorated with a row of lions, elephants, swans, *pūrṇakalaśas* and women in dance poses. Below the parapet there is an inverted *Śrīvatsa* symbol and below it a miniature *vimāna* with *āmalaka śikhara*.

(l) Recess with a miniature *vimāna* on a pilaster (Pl. III-2).

(m) Projection with a pillar.

(n) Recess with a miniature *vimāna* of eight *talas* surmounted by an *āmalaka śikhara*, on a pilaster.

(o) Projection with a pillar.

(p) Recess with a miniature *vimāna* of eight *tālas* surmounted by a *Nāgara śikhara* on a pilaster.

(q) Projection with a pillar with the figure of Sūrya at the base.

*The east wall*:—This wall is generally similar to the south wall. It is decorated as follows :—

(a) Projection with a pillar with the figure of Sūrya at its base.

(b) Recess with a miniature *vimāna* of eight *talas* on a pilaster.

(c) Projection with a pillar containing a sculpture at its base, now worne out.

(d) Recess with a miniature *vimāna* of seven *talas* and an *āmalaka śikhara* and conical band on a pilaster.

(e) Projection with a pillar with a sculpture at its base now worne out.

(f) Recess with a miniature *vimāna* on two slender pilasters with a flat *kapōta* having *makaramukhās* at the ends and a surmounting *Nāgara śikhara* of the distended type.

(g) Broad projection with a miniature shrine. There is a low parapet in front of the shrine at the base decorated with compartments containing the figures of a horse with the forelegs raised, two lotuses, a human figure, *Pūrṇakalaśa, siṁhalalāṭa*, horse, lion with the forelegs raised and a running elephant. There are double pillars supporting a plain projecting *kapōta*. Above the *kapōta* is a horizontal block with a *makaramukha* on either side surmounted by an *āyatāsra śikhara* with a row of three *kalaśas* above it. In the portion above this are three miniature *vimānas*. One side *vimāna* has six *talas* and a round *śikhara* and the other is round from bottom to top. The central *vimāna* has an *āyatāsra śikhara*.

(b) Recess with a miniature *vimana* as above containing five *talas*.

(c) Wide projection with a *kōṣṭa* of two pilasters. Inside it is a deity standing in *samabhaṅga* with four hands and a snake curled behind him with its hoods spread above the head. There is a plain *kapōta* above the *kōṣṭa* and above it are three miniature *vimānas*. Of the two *vimānas* on the sides, one has seven *talas* and the other twelve *talas*. Both have *āmalaka śikharas*. The central *vimānā* is in two storeys each with a deity inside. This shrine has a *Nāgara śikhara* (Pl. III-1.)

(d) Recess with a miniature *vimāna* of five *talas* and round *śikhara* on a pilaster.

(e) Projection with a pillar containing a deity figure at the base.

(f) Recess with a miniature *vimāna* of five *talas* on a pilaster.

(g) Projection with a pillar.

(h) Recess with a miniature *vimāna* of eight *talas* and *Nāgara śikhara* on a pilaster.

(i) Projection with a pillar.

(j) Recess with a miniature *vimāna* with round *śikhara* on a pilaster.

(k) Wide projection with a miniature shrine. This shrine has a low parapet in the front at the base, double pillars on the sides and a flat projecting *kapōta*. Above the *kapōta* is a row of three miniature *vimānas*. The *vimānas* on the sides have an *āyatāsra* part surmounted by an *āmalaka śikhara* and a conical central band. The central *vimāna* has eight *talas* surmounted by an *āmalaka śikhara*, and a conical central band decorated with the creeper design. The underside of the ceiling inside the shrine contains a double lotus with a bud in the centre The outer side of the low parapet before the shrine is decorated with a row of lions, elephants, swans, *pūrṇakalaśas* and women in dance poses. Below the parapet there is an inverted *Śrīvatsa* symbol and below it a miniature *vimāna* with *āmalaka śikhara*.

(l) Recess with a miniature *vimāna* on a pilaster (Pl. III-2).

(m) Projection with a pillar.

(n) Recess with a miniature *vimāna* of eight *talas* surmounted by an *āmalaka śikhara*, on a pilaster.

(o) Projection with a pillar.

(p) Recess with a miniature *vimāna* of eight *tālas* surmounted by a *Nāgara śikhara* on a pilaster.

(q) Projection with a pillar with the figure of Sūrya at the base.

*The east wall*:—This wall is generally similar to the south wall. It is decorated as follows :—

(a) Projection with a pillar with the figure of Sūrya at its base.

(b) Recess with a miniature *vimāna* of eight *talas* on a pilaster.

(c) Projection with a pillar containing a sculpture at its base, now worne out.

(d) Recess with a miniature *vimāna* of seven *talas* and an *āmalaka śikhara* and conical band on a pilaster.

(e) Projection with a pillar with a sculpture at its base now worne out.

(f) Recess with a miniature *vimāna* on two slender pilasters with a flat *kapōta* having *makaramukhās* at the ends and a surmounting *Nāgara śikhara* of the distended type.

(g) Broad projection with a miniature shrine. There is a low parapet in front of the shrine at the base decorated with compartments containing the figures of a horse with the forelegs raised, two lotuses, a human figure, *Pūrṇakalaśa*, *siṁhalalāṭa*, horse, lion with the forelegs raised and a running elephant. There are double pillars supporting a plain projecting *kapōta*. Above the *kapōta* is a horizontal block with a *makaramukha* on either side surmounted by an *āyatāsra śikhara* with a row of three *kalaśas* above it. In the portion above this are three miniature *vimānas*. One side *vimāna* has six *talas* and a round *śikhara* and the other is round from bottom to top. The central *vimāna* has an *āyatāsra śikhara*.

(h) Recess with a miniature *vimāna* of eight *talas* and *āmalaka śikhara* on a pilaster.

(i) Projection with a pillar in three sections with the central section containing a *siṁhalalāṭa.*

(j) Recess with a miniature *vimāna* of eight *talas* containing a round *śikhara* with creepers emanating out of it and a central conical band with a gable at its base, on a pilaster.

(k) Projection with a pillar with its central and top bands decorated.

(l) Recess with a miniature *vimāna,* on a pilaster, with seven *talas* and an *āmalaka śikhara.*

(m) Projection with a pillar with the figure of Surya at its base. The portion above this figure contains a *siṁhalalāṭa,* lotus flowers and *pūrṇakalaśa* with a creeper emanating from it.

*The North Wall*:—This wall is generally similar to the south and east walls and contains the following decorations:—

(a) Projection with a pillar with the figure of Sūrya at its base.

(b) Recess with a miniature *vimāna* of nine *talas* surmounted by an *āmalaka śikhara* on a pilaster.

(c) Projection with a pillar.

(d) Recess with a miniature *vimāna* of seven *talas* surmounted by an *āmalaka śikhara,* on a pilaster.

(e) Projection with a pillar.

(f) Recess with a miniatue *vimāna* on a pilaster with an *āmalakā śikhara.*

(g) Projection with a miniature shrine. There is a low parapet in the front with its outer side decorated with the figures of elephants, lions and humans. There are double pillars supporting a plain, projecting *kapōta.* Above the *kapōta* is a horizontal *vimāna* of eight flat *talas,* and a conical band in the centre with creeper design on it. There is no *śikhara* or *kalaśa.* Below this shrine is a miniature *vimana* with an *āmalaka śikhara.* Below it is a band containing an elephant in the centre and a lotus on either side. Below this is the *sōmasūtra* jetting out.

(h) Recess with a miniature *vimāna* on a pilaster, with seven *talas* and *āmalaka śikhara.*

(i) Projection with a pillar.

(j) Recess with a miniature *vimāna* on a pilaster, with eight *talas* and *āmalaka śikhara.*

(k) Projection with a pillar.

(l) Recess with a miniature *vimāna* with high *gaḷa* and round *śikhara.*

(m) Projection with a pillar having the figure of Sūrya at its base.

(n) Recess with a miniature *vimāna,* on a pilaster with seven *talas* and *āmalaka śikhara.*

(o) Projection containing a niche. The outerside of the parapet in front of this niche is decorated with the figures of lions and humans. There is one pillar on each side supporting a plain flat *kapōta,* and three miniature *vimānas* above it, those on the sides containing five *talas* and the central one *seven talas.* There is a surmounting *āmalaka śikhara.* The niche contains a figure of Sūrya inside. Below this *Kōṣṭa* or niche there is a miniature *vimāna* of four *talas* crowned by an *āmalaka śikhara.* Below this miniature is a smaller niche on two pilasters containing the figure of Sūrya with a woman on either side.

(p) Recess with a miniature *vimāna* of eight *talas* and *āmalaka śikhara* on a pilaster.

(q) Wall part decorated with three pilasters.

*Roof*:—There are many projections and returns in the roof corresponding to those on the wall below. The roof projects two feet from the walls and its underside is plain.

*Interior - Entrance of the Aṅtarāḷa*:—The entrance of the *Aṅtarāḷa* of this shrine is in three sections, the doorway in the centre and one section on each side, each consisting of wall space, pillar, empty space and pillar. The wall space on either side contains from bottom to top a rectangular block, recess, narrow *paṭṭa,* broad *paṭṭa,* empty space, creeper design between two *paṭṭas,* empty space, empty space between two *paṭṭas,* mouldlng with a semi-circular elevation, *paṭṭa,* recess, *paṭṭa, dvipaṭṭa,* recess, *paṭṭa, dvipaṭṭa,* recess, *dvipaṭṭa,* broad *paṭṭa,* recess, *paṭṭa* and *dvipaṭṭa,* reaching the roof. The pillar next to this wall space has

its base in two projecting sections with *pūrṇakalaśa* in the centre, a rectangular block, recess, *paṭṭa* and recess joined by a semi-circular projection, one broad *paṭṭa* with a square containing the *Śrīvatsa* symbol, *paṭṭa* with a row of lotuses, square with the *Śrīvatsa* symbol, a plain square, *moulding*, a curve *in* the centre, recess, *dvipaṭṭa*, *dvipaṭṭakumuda*, recess, *paṭṭa*, *dvipāṭṭakumuda*, *gaḷa*, lotus and capital with the roll ornament and a hanging leaf on the underside. Then there is empty space and next to it another pillar. This pillar has at its base the figure of a woman standing in the *bhujaṅgatrāsa* pose with a *prabhā* behind. Above are a band with leaf and bud decoration, a round recess, moulding, round recess, wide band with eight faces each with a lotus, narrow recess, moulding with lotus decoration, round recess, band with pearl string decoration, square block with leaf and pearl string decoration, moulding, recess, round moulding, band with pearl string decoration, two mouldings, lotus, *phalaka* with lotus decoration on the underside and capital with roll and leaf on the under side. The section to the left of the entrance is similar.

The *pāḍi* or base piece of the entrance has three projections each containing a two storeyed miniature shrine with round *śikhara* and *kalaśa*. The beam above the two central pillars is finely carved. The underside of this beam contains four lotuses, one inside the other, with a bud in the centre on either side and a single lotus half open in the centre.

The architrave above has a fine representation of Gajāsura-saṁhāramūrti. There are two *makaras*, one at each extremity from whose mouths issues a creeper forming six arches. Beyond is a wide creeper design. There is a four handed rider on each *makara* with another figure behind. The space between the *makaras* contains three women on each side in dance poses. Between them is Śiva as mentioned above. The god dances in the *Lalita* pose with two hands holding *triśūla* and *kuṅta* and one left hand holding a long object. He is decorated with *kirīṭa*, *makarakuṇḍalas*, *graivēyaka*, *hāra*, long stout *yajñōpavita*, broad girdle and *Pūrṇōruka*.

*Aṅtarāḷa* :—There are two miniature shrines on the two side walls of the *Aṅtarāḷa*. Each has a projecting base, two pilasters, a projecting *kapōta* and a wide *vimāna* above in five sections emanating from one another, containing twelve *talas*, with a

gable at the base of the central section, crowned by an *āmalaka śikhara.*

*Entrance of the Garbhagṛha*:—This is in six sections on each side of the *dvāra.* The first section is the wall part with three rows of the *Śrivatsa* symbol and creeper design. The second is a projection containing a vertical band with an elephant at the base and sixteen lions above with forepaws raised. Next is a recess with lotus leaf decoration. Adjacent to it is a projection with vertical rows of lions in circles. Next is a vertical band of musicians, drummers and dancers. Then there is a recess with leaf decoration. Next is a pillar decorated with the leaf motiff and pearl hangings. Adjacent is a band with leaf decoration. Next is another band with a vertical row of women seated and holding a double string of pearls above their heads. Next is the wall portion with lotus leaf decoration.

The verticals of the *dvāra* are adorned with the lotus and *kalaśa* motiff. The upper beam has in the centre a lintel carved like a miniature shrine with Gajalakṣmī inside. On either side of the lintel is a row of women holding strings of pearls. The underside of this beam contains a treble lotus with a bud in the centre.

There are fine sculptures on the base of the jambs. Each base contains the figures of (a) a man holding up a *cāmara* (b) a *cāmaravāhinī,* (c) S'iva with four hands standing in *dvibhaṅga* (d) female deity holding flower in the left hand (e) standing deity figure with four hands and (f) *cāmaravāhinis.*

The *paḍi* or base piece, has a projection in the centre containing a shrine in three sections projecting from one another. The upper beam is in three projections with a row of lotus buds hanging on the under side. There is a canopy above the jambs similarly decorated. There is a moon stone before the *paḍi* carved in the shape of a lotus creeper with buds shooting out at the ends.

*Garbhagṛha*:—There are four pilasters at the four corners in the interior of this structure. There is a long projecting plank along each of the two side walls and a finely carved canopy projecting from the back wall, above the linga on *vēdī* in the centre.

## THE VĀSUDEVEŚVARA SHRINE

The architrave above the entrance of the *Aṅtarāḷa* of this shrine contains a fine figure of Viṣṇu-Narasiṁha in the *Bhujaṅgatrāsa* pose. This shrine has therefore to be identified as that of Vāsudēvēśvara mentioned in the local inscription.

This shrine is similar to the other two in respect of plan and construction. Its description is as follows:—

*The East Wall* (*Pl. IV-1*):—This wall is in seventeen sections as described below:—

(a) Wall space with three shallow pilasters.

(b) Recess with a miniature *vimāna* of eight *talas* and round *śikhara* on a pilaster.

(c) Projection with a niche containing a figure of standing Viṣṇu inside. The god holds *śaṁkha* in the upper right hand *gadā* in the upper left, *Padma* with stalk in the lower right and *cakra* in the lower left. He is decorated with *cakrakuṇḍalas*, three *graivēyakas*, broad girdle and long *yajñōpavīta*. Above the niche is a row of three miniature *vimānas* each of seven *talas* crowned by a round *śikhara*.

(d) Recess with a miniature *vimāna* of eight *talas* and round *śikhara* on a pilaster.

(e) Projection with a pillar containing at its base the figure of Viṣṇu standing.

(f) Recess with a miniature *Vimāna* on a pilaster with *talas* and round *śikhara*.

(g) Projection with a pillar.

(h) Recess with a miniature *vimāna* on a pilaster with eight *talas* and round *śikhara*.

(i) Projection with a pillar.

(j) Recess with a miniature *vimāna* on a pilaster with eight *talas* and round *śikhara*.

(k) Broad projection with a miniature shrine. There is a parapet before the shrine on either side of a central opening. The outer side of this parapet is decorated with the figures of lions, elephants and *pūrṇakaḷaśas*. There are double pillars on either side with a cross beam, the under side of which contains a

lotus. There is a projecting *kapōta* above adorned with lotuses and pearl hangings. The underside of the ceiling inside the shrine contains a lotus in *ṣaṭkōṇa*. Above the shrine is a row of three *vimānas* each with a conical band in the centre and with eight *talas* and a round *śikhara*.

(l) Recess with a miniature *vimāna* with eight *talas* and round *śikhara* on a pilaster.

(m) Projection with a pilaster.

(n) Recess with a miniature *vimāna* of eight *talas* on a pilaster.

(o) Projection with a pilaster.

(p) Recess with a miniature *vimāna* of eight *talas* on a pilaster.

(q) Projection with a pilaster containing at its base a figure of Viṣṇu.

*The North Wall* :—This wall contains the following decorations :—

(a) Projection with a pilaster containing at its base the figure of Viṣṇu standing (Pl. IV-2),

(b) Recess with a miniature *vimāna* of eight *talas* and round *śikhara* on a pilaster.

(c) Projection with a pilaster.

(d) Recess with a miniature *vimāna* of eight *talas* on a pilaster.

(e) Projection with a pilaster.

(f) Recess with a miniature *vimāna* of seven *talas* on a pilaster.

(g) Broad projection with a miniature shrine. The low parapet in the front is decorated on the outer side with the figures of lotus, Hanumān, Rāma, two humans, and a linga on one side and *pūrṇakalaśa*, lotus, elephant and elephant with rider on the other. There are double pillars with roll and leaf capitals. There is a projecting *kapōta* decorated with lotuses and pearl hangings. There are three miniature *vimānas* above the *kapōta*, the central one being bigger. The side *vimānas* have seven *talas* each and the

central one nine *talas*. Below this shrine is a square block containing the figure of Garuḍa with a swan on either side.

(h) Recess with a *vimāna* of seven *talas* on a pilaster.

(i) Projection with a pilaster.

(j) Recess with a miniature *vimāna* of a seven *talas* on a pilaster.

(k) Projection with a pilaster.

(l) Recess with a miniature *vimāna* of nine *talas* on a pilaster.

(m) Projection with a pilaster containing at its base the figure of Viṣṇu standing holding *śaṁkha, cakra, gadā* and *padma*.

*The West Wall*:—The west wall contains the following decorations:—

(a) Projection with a pilaster containing at its base the figure of Viṣṇu standing in *samabhaṅga* holding *śaṁkha, cakra, gadā* and *padma*. Below in a square is Śiva seated in *padmāsana*, holding *ḍamaru* in the upper right hand, *mṛga* in the upper left and two round objects in the two lower hands.

(b) Recess with a miniature *vimāna* of seven *talas* and round *śikhara* on a pilaster.

(c) Projection with a pilaster.

(d) Recess with a miniature *vimāna* of seven *talas* and round *śikhara* on a pilaster.

(e) Projection with a pilaster.

(f) Recess with a miniature *vimāna* of seven *talas* and round *śikhara* on a pilaster.

(g) Broad projection with a miniature shrine. The outer-side of the parapet in the front contains the figures of an elephant and two lions in each of two sections. There are double pillars supporting a flat *kapōta*. There is a lotus in *ṣaṭkōṇa* on the underside of the ceiling of the *garbhagṛha*. There are three miniature *vimānas* in a row above the *kapōta*, those on the sides containing six *talas* and the central one nine *talas* all with round *śikharas*.

(h) Recess with a miniature *vimāna* of nine *talas* and round *śikhara* on a pilaster.

(i) Projection with a pilaster.

(j) Recess with a miniature *vimāna* of seven *talas* and round *śikhara* on a pilaster.

(k) Projection with a pilaster.

(l) Recess with a miniature *vimāna* of seven *talas* and *āmalaka śikhara* on a pilaster.

(m) Projection with a pilaster containing at its base the figure of Viṣṇu standing.

(n) Recess with a miniature *vimāna* of seven *talas* and *āmalaka śikhara* on a pilaster.

(o) Projection with a pilaster containing at its base a niche, with a pillar on either side, containing the figure of Viṣṇu standing holding *śaṁkha* and *gadā* in the upper hands and *padma* and *cakra* in the lower hands.

(p) Recess with a miniature *vimāna* of seven *talas* and round *śikhara* on a pilaster.

(q) Wall part with three pilasters.

*Interior - Aṅtarāla entrance*:—The entrance of the *Aṅtarāla* consists of four sections, all alike, on either side of the *dvāra*. The first section, which is the wall part, contains seven horizontal bands, three mouldings and two recesses. Next is a pillar which has, from bottom to top, a rectangular block, two *paṭṭas*, part with an inverted *Śrīvatsa* symbol, band with lotuses, band with inverted *Śrīvatsa* design, band with a conical projection in the centre, two mouldings, recess, *paṭṭa* in five faces, lotus, *phalaka* and capital with roll and leaf on the underside. Next is a section with a fretwork frame with 66 holes and creeper design on the frame. Then there is a pillar with a figure in the *dvibhaṅgā* pose at the bottom, a band with *Śrīvatsa* design, round recess, moulding with diamond cutting, round recess, wide band with diamond cutting, round recess, band with diamond cutting, round recess, band with pearl hangings, *paṭṭa*, recess, *paṭṭa*, recess, block with two pearl ornaments, *paṭṭa*, moulding with *siṁhalalāṭa* gable, recess, round moulding, recess, round moulding, round moulding with pearl hangings, recess, *padma*, and *phalaka* with pearl hangings.

The *paḍi* or base piece is in three sections, each containing a niche with *kapōta* and round *śikhara* and the central section containing a *śālā-kōṣṭa*.

The architrave above the entrance is finely carved. There is a two storeyed miniature shrine at each extremity with six pillars,

a standing deity inside in each storey, a *śālā* top and round *śikhara*. The underside of the cross beam contains five lotuses. Adjacent to the shrines in the interior are two *makaras*, with riders on, out of whose mouths issues a creeper forming six arches. There are three figures in dance poses before each *makara*. In the centre on a lotus is the figure of Nṛtta-Narasiṁha with a real lion's face (Pl. V-1). He is in the *Bhujaṅgatrāsa* pose with the right leg resting on a lotus. He has eight hands and a wide open mouth and is adorned with *kirīṭa, graivēyakas, hāras,* long *yajñō-pavīta* and wide girdle.

*Aṅtarāḷa*:—There are two miniature shrines, one in the north wall and the other in the south wall, of the *Aṅtarāḷa*. There is a low platform and two pillars in each decorated with roll and leaf capitals. There is a full lotus on the underside of the ceiling outside and lotus in *ṣaṭkōṇa* on the underside of the ceiling in the interior of the shrine. There is a plain projecting cornice and above it is a wide miniature *vimāna* in five sections projecting from one another, with nine *talas*, three round *śikharas* and *kalaśa*. There is a conical band in the centre of the face of the *vimāna*.

*Garbhagṛha*:—The bases of the jambs of the entrance of this structure are finely sculptured. There are four bold figures on each, two *cāmaravāhinis*, Viṣṇu and one woman holding *kalaśa*. The *paḍi* or base piece is in three projecting sections. There is a moon stone on the ground carved like a lotus creeper with buds hanging in the corners. The lintel on the upper beam has the figure of Gajalakṣmī while the part on either side is decorated with diamond cuttings. In the interior of the *Garbhagṛha* along the side walls are two projecting planks. There is a canopy above the *vēdī* in the centre, projecting from the back wall. Near the top of each wall there is a band containing lotuses. There are four pilasters in the angles of the walls.

## THE RUDRĒŚVARA SHRINE

This shrine faces the east and is situated opposite the shrine of Surya (Pl. V-2). The outer side of its walls is decorated as follows:—

*North wall*:—This wall is decorated as follows:—

(a) Wall part with a projection containing a pillar.

(b) Recess with a miniature *vimāna* on a pilaster with seven *talas* and *āmalaka śikhara.*

(c) Projection with a pillar.

(d) Recess with a miniature *vimāna* on a pilaster with eight *talas* and *āmalaka śikhara.*

(e) Projection with a pilaster containing at its base a *kōṣṭa* with the figure of Bhairava standing in *dvibhaṅga,* holding *ḍamaru* in the upper right hand and *bhikṣāpātra* with a skull hanging from it in the lower left hand. The deity wears a long *kapālamālā* reaching below the knees.

(f) Recess with a miniature *vimāna* of seven *talas* and *āmalaka śikhara* on a pilaster.

(g) Projection with a pilaster containing at its base the figure of Śiva standing in *dvibhaṅga,* holding *ḍamaru* in the upper right hand, *triśūla* in the upper left and *gadā* in the lower left. There is a four handed deity in a square below this niche.

(h) Recess with a miniature *vimāna* of seven *talas* and *āmalaka śikhara* on a pilaster.

(i) Projection with a pilaster below which is a square containing the figure of a man seated in *padmāsana* with both the hands in the lap and the hair knotted above the head.

(j) Recess with a miniature *vimāna* of nine *talas* and *āmalaka śikhara* on a pillar.

(k) Projection with a pilaster below which is a square containing the figure of a four handed deity, seated in *padmāsana* and holding *ḍamaru* and *triśūla* in the upper hands and *kalaśa* in the lower left hand and keeping the lower right in *abhaya.*

(l) Recess with a miniature *vimāna* of seven *talas* and *āmalaka śikhara* on a pilaster.

(m) Wide projection with a miniature shrine. There is no parapet before this shrine, but instead there is a wide band at the base adorned with the lotus and creeper design. There are two pillars on either side supporting a projecting *kapōta* decorated with pearl hangings. There are three miniature *vimānas* above it, each in three projecting sections. The side *vimānas* have seven *talas,* and an *āmalaka śikhara.* The central *vimāna* has seven *talas* and an *āmalaka śikhara.* All the *vimānas* have the central conical band with creeper design on it. There is a lotus on the underside

of the ceiling of both the front portion and the *garbhagṛha* of the shrine.

(n) Recess with a miniature *vimāna* of seven *talas* and *āmalaka śikhara* on a pilaster.

(ō) Projection with a pilaster.

(p) Recess with a miniature *vimāna* of seven *talas* on a pilaster.

(q) Projection with a pilaster.

(r) Recess with a miniature *vimāna* of seven *talas* on a pilaster.

(s) Projection with a pilaster containing at its base the nude figure of Bhairava standing in *dvibhaṅga* holding *triśūla* in the upper right hand, *ḍamaru* in the upper left, *khaḍga* in the lower right and bowl with a skull hanging from it in the lower left. Below this in a square is the figure of Bhikṣāṭanamūrti.

*West Wall* (*Pl. VI-1*):—This wall is decorated as follows :—

(a) Projection with a pilaster containing at its base the figure of Bhairava standing in *dvibhaṅga* with an animal to left reaching something held in the hand of the god.

(b) Recess with a miniature *vimāna* with seven *talas* and *āmalaka śikhara* on a pilaster.

(c) Projection with a pilaster.

(d) Recess with a miniature *vimāna* of seven *talas* and *āmalaka śikhara* on a pilaster.

(e) Projection with a pilaster.

(f) Recess with a miniature *vimāna* of seven *talas* and *āmalaka śikhara* on a pilaster.

(g) Wide projection with a miniature shrine. There is no parapet before this shrine. There are double pillars supporting a projecting *kapōta* and three miniature *vimānas* above it, each in three projecting sections. Each of them has five *talas* and a round *śikhara*.

(h) Recess with a miniature *vimāna* on a pilaster. This *vimāna* is peculiar. It is conical and has two conical bands, one inside the other, in the centre of the face. There is a wide *āmalaka* in the place of the *phalaka* and a round *śikhara* above it.

(i) Projection with a pilaster.

(j) Recess with a miniature *vimāna* of five *talas* and round *śikhara* on a pilaster.

(k) Projection with a pilaster.

(l) Recess with a miniature *vimāna* of seven *talas* and round *śikhara* on a pilaster.

(m) Projection with a pilaster with a two handed deity figure in *dvibhaṅga* at its base.

*South Wall* :—This wall is decorated as follows :—

(a) Projection with a pilaster containing at its base the figure of a woman standing in *dvibhaṅga* holding a *kalaśa* in the left hand.

(b) Recess with a miniature *vimāna* of seven *talas* and round *śikhara* on a pilaster.

(c) Projection with a pilaster.

(d) Recess with a miniature *vimāna* of seven *talas* and *āmalaka śikhara.*

(e) Projection with a pilaster.

(f) Recess with a miniature *vimāna* of six *talas* and *āmalaka śikhara.*

(k) Wide projection with a miniature shrine. There is no parapet before this shrine. There are double pillars on each side supporting the cornice, with the roll and leaf on the underside of their capitals. The verticals of the *dvāra* are decorated with lotus design. There are two lotuses on the underside of the ceiling, one outside and one in the *Garbhagṛha.*

(h) Recess with a miniature *vimāna* of six *talas* and *āmalaka śikhara* on a pilaster.

(i) Projection with a pilaster.

(j) Recess with a miniature *vimāna* of five *talas* and round *śikhara* on a pilaster.

(k) Projection with a pilaster.

(l) Recess with a miniature *vimāna* of nine *talas* and *Nāgāra śikhara.*

(m) Projection with a pilaster.

(n) Recess with a miniature *vimāna* with round *śikhara.*

(o) Projection with a pilaster containing at its base the figure of Nṛtta-Gaṇapati in the *Bhujāṅgatrāsa* pose with one upper right hand in *karihasta* and another hanging, one upper left also hanging, the lower left holding *mōdaka* with the tip of the trunk resting on it and the lower right bent at the elbow and resting on the chest.

(p) Recess with a miniature *vimāna* of eight *talas* and *āmalaka śikhara.*

(q) Projection with a pilaster.

(r) Recess with a miniature *vimāna* of seven *talas* and round *śikhara.*

(s) Wall part projecting.

*Interior-Aṅtarāḷa entrance* :—There are five sections on either side of the *dvāra*, both alike. The first section contains wall space with a pillar, the second is a pillar, the third contains a fret work screen with twenty holes, and the fourth is a pillar. The jambs of this pillar are sculptured like those in the other two shrines.

The *paḍi* or base piece is in three projecting sections, those on the sides being decorated with lotuses. The upper beam has, in the centre of its under side, a big lotus with four lotus buds on either side. The front part of the beam is decorated with pearl hangings. The architrave above is finely carved. There is a *makara* at each extremity out of whose mouth issues a creeper forming six arches. Before each *makara* are three humans in dance poses. In the centre is Śiva-Naṭarāja dancing in the *Bhujaṅgatrāsa* pose.

*Aṅtarāḷa* :—In each side wall of the *aṅtarāḷa*, there is a miniature shrine containing two pillars on either side, jambs, *dvāra*, a plain projecting *kapōta* and a wide *vimāna* in three sections projecting from one another and with a conical band in the centre. It has eleven *talas* and a round *śikhara.* The shrine in the south wall has a row of three *vimānas*, a wide one in the centre and two on the sides narrow and conical.

*Garbhagṛha* :—The entrance of the *garbhagṛha* is as in the other two shrines. One vertical jamb contains floral decoration, another has two lotuses, one above the other, one has the lotus creeper design, another has the figures of soldiers with swords

and shields, and one has a vertical row of humans. The base of each jamb contains the figures of a chauri bearer and a woman, four handed Śiva, a *cāmaravāhinī*, Śiva with four hands, a *cāmaravāhinī* and a woman holding *kalaśa* in one upraised hand.

Before the central part of the *paḍi* or base piece there are two raised squares and a moon stone. The upper beam of the *dvāra* is decorated with diamond cutting and lotus leaf design. The lintel has been cut into a miniature shrine housing the figure of Gajalakṣmī. Above are two rows of seven semi-circular projections.

Inside the *Garbhagṛha* there is a finely carved *Vēdī* with a cylendrical liṅga on it. There are projecting planks along the side walls, and a pilaster in the four angles.

## MUKHAMAṆṬAPA

There is a big *Mukhamaṇṭapa* common to all the three shrines described above. It has a raised square 17'9" and 4" high in the centre between four richly carved pillars. Inside it is a circular part 2" high.

All the pillars (Pl. VI-2) are alike and each of them contains the *pāda* in five sections with a semi-circular elevation on each face, rectangular block, recess, *paṭṭa*, recess, *paṭṭa*, recess, band with creeper design, *tripaṭṭa* with diamond cutting in the centre and semi-circular elevation above and below, a round *tripaṭṭa* with diamond cuttings, semi-circular elevation, round *tripaṭṭa* with design, recess, *paṭṭa*, wide *paṭṭa* with diamond cuttings, three round *tripaṭṭas*, wide round band with pearl hangings, *paṭṭa*, recess, wide *paṭṭa*, recess, *tripaṭṭa*, recess, rectangular block, recess, *tripaṭṭa*, wide *paṭṭa*, circular moulding with a *siṁhalalāṭa* gable on each face, recess, five narrow round bands, band with pearl hangings, four narrow round bands, wide circular part, *phalaka* with pearl hangings, and roll and leaf capital.

The underside of the ceiling above the four central pillars contains four squares, one inside the other. There are twelve *siṁhalalāṭas* in the angles of the two outer squares and the eight *dikpālakas* round a circle inside the innermost square. This circle contains the figure of a deity seated in *Vīrāsana* with eight hands holding sword, *khēṭa* and *Dhanus* among others. There is a full lotus on the underside of each beam.

## THE THOUSAND PILLARED MAṆṬAPA

Opposite the triple shrine described above, there is a big *maṇṭapa*, beyond a big nandi (Pl. VII-1), now without roof, locally known as the Thousand pillared *maṇṭapa*. There is a low platform connecting the two structures.

*Platform* :—This platform is star shaped. It has two square projections in the north and south with a square part in the middle. There are two short flights of steps, one on either side of the northern projection which touches the outer portico of the triple shrine. There are two pillars, one on either side, at the north-eastern and north-western angles and two more at the south-eastern and south-western corners of the square part of the platform. There is a finely carved black granite nandi in the centre of the square facing the triple shrine.

*The Maṇṭapa* :—This *maṇṭapa* (Pl. VII-2) consists of an *upapīṭha* and *adhiṣṭāna* and three porches in the north, east and south. There is a narrow pillared verandah outside the *maṇṭapa* proper connecting the three porches.

*Upapīṭha* :—This part consists of *upāna, paṭṭa, gaḷa* cut into compartments each of which contains a four petalled lotus, broad *paṭṭa*, moulding, plain *gaḷa, paṭṭa, tripaṭṭa* and *āliṅgapaṭṭikā*. There is a *pradakṣiṇa*, about 8' broad above.

*Adhiṣṭāna* :-This upper platform is very high and contains numerous parts like - *upāna, paṭṭa*, moulding, five *paṭṭas, tripaṭṭa*, three *paṭṭas, dvipaṭṭa, paṭṭa*, broad *paṭṭa*, three *paṭṭas*, narrow *gaḷa, paṭṭa, dvipaṭṭa* and *āliṅgapaṭṭikā*.

*Porticos* :-Each of the three porticos consists of a small open pial, originally containing a pillar and a low *vēdī* or parapet beyond. This *vēdī* is in two sections. The lower part in the front contains three compartments, that in the piece at right angles to it seven compartments and another at right angles to this five compartments, each compartment having a four petalled lotus with a bud in the centre. The piece connecting one portico with another contains six compartments similarly decorated. All porticos are similar.

The upper section of the *vēdī* in each portico contains a row of miniature *vimānas*. On each side of the north portico there are two sections, one on either side of the entrance, each having

fifteen and half *vimānas*. There are sixteen *vimānas* in the south portico. There is no portico in the west and the upper part of its *vēdī* contains thirty and half *vimānas*.

These miniature *vimānas* are of the following varieties :-

(1) Wide *vimāna* in two sections, projecting from one another, with four *talas* and a conical band in the centre with round *śikhara*.

(2) Conical *vimāna* of seven *talas* with a conical band in the centre and round *śikhara*.

(3) Wide *vimāna* of seven *talas* in three sections and round *śikhara*.

There are twenty four pillars above the *vēdī* in the porticos, some more and some less carved and each with a roll and leaf capital.

*The Verandah* :-This narrow verandah which runs on the four sides of the *maṇṭapa*, contains a number of pillars. There are three pillars on either side of and two in the part at right angles to each portico.

*Walls* :-The walls of the *maṇṭapa* are decorated. There are four entrances and two sections of the wall on either side of each entrance. In each of these sections are a pillar adjacent to the *dvāra*, empty space, a broad pilaster, recess with a miniature *vimāna* on a pilaster, a projection with a pilaster, recess with a miniature *vimāna* of fourteen *talas* and round *śikhara* on a pilaster and projection with a pilaster.

*Entrances* :-The jambs of the entrance on each side have at the base a wide section with a big *pūrṇakalaśa* with creeper emerging out of it. One vertical has an elephant at the base and a row of lions above. Two verticals are decorated with the creeper design and the third with lotus leaves. The upper beam has five projecting sections. The lintel contains the figure of Gajalakṣmī. The *paḍi* or bottom piece has a projection in the centre. Before it is a moon stone with lotus leaves and buds at the corners.

*Interior* :-On the inner side of each section of the wall on either side of the entrance, there are three pilasters in the wall.

Inside is a double square with twelve plain pillars on the edges of the outer square and four in the corners of the inner square. Inside the inner square is a low circular elevation.

*Roof*:-The greater part of the roof has now diappeared and only that part which is above the walls remains. It projects two feet beyond the walls and its underside is cut into squares by narrow vertical and horizontal rafters.

## II. THE TEMPLES OF WARANGAL FORT

Warangal, a flourishing town and an important educational centre, is the headquarters of a district of that name in the Telingāna part of Āndhra Pradēsh. This town, variously known as Ōrugallu, Ēkaśilānagara, Ēkōpalā and Āndhranagarī, was the celebrated capital of the illustrious Kākatīya dynasty, which ruled over Āndhradēśa between 1000 and 1323 A.D. It was a great centre of literary and cultural activity during the 12th and 13th centuries and the first quarter of the 14th century. The town can be reached through a Railway station of that name on the Vijayavāḍa-Kāzīpēṭ section of the Central Railway. It is about six miles distant from Hanumakoṇḍa, the earlier capital of the Kākatīyas.

There is an extensive fort, a *stahaladurga*, opposite the Warangal Railway station, most of which is still in tact. This fort contained the royal palace and the residential quarters of various classes of people. The city extended to a considerable distance outside the fort and could be seen from the hills of Hanumakoṇḍa.

Interesting information is available in the Local Records and the traditional sources about the rise of the town into prominence. It seems that one day a bullock cart conveying goods to Hanumakoṇḍa struck a rock and turned up side down. Its axis, which was of iron, came into contact with the rock and was turned immediately into gold. The contemporary Kākatīya monarch, Prōla II, came to the spot of the accident and found a linga shooting up out of the rock. He built a temple enclosing the linga which subsequently came to be known *Sparśavēdī* and *Svayaṁbhū*. Rudradēva, the son and successor of Prōla, is said to have built the town of Ōrugallu and transacted part of his business from that centre. Gaṇapatidēva, the nephew of Rudradēva and the greatest of the Kākatīyas, is stated in an inscription dated in S. 1174 as ruling from Hanumakoṇḍa but a record of S. 1176 describes him as ruling from the city of Ōrugallu. Obviously, the monarch shifted the capital permanently from Hanumakoṇḍa to Warangal some time between 1252-1254 A.D. His two successors, Rudrāṁbā and Pratāparudradēva, continued to rule from the city.

A Telugu literary work, named the *Krīḍābhirāmamu*, gives an interesting description of the city as it was in the early fourteenth

century. It describes the sojourn of two friends, a brāhman and a vaiśya, from sun rise to sun set in the city. The friends first entered the *Velipālemu* and then moved on to *Mēdarivāḍa* and saw a *mēdari* woman and a woman of the untouchable caste. They next went to the *Mailasanta* and the *Hālikavāṭi* in the middle of the *Velipālemu*. Here, they saw several people belonging to the lower classes and a group of gamblers. Then they went to the *Mōharivāḍa* and proceeding north came across the deep moat. Next, they passed thorugh the entrance in the stone wall. Avoiding the main highway which was crowded with traffic, they took a side road and walked on. They saw the Vīrulaguḍi or the temple of the Heroes, the shrine of Ēkavīra and the temples of Mailāru, Bhairava, Camaḍēśvarī, Vīrabhadra. Musānamma, Kumārasvāmi and the Pāṇḍavas. From here could be seen the temples of Kēśava and Svayaṁbhū glittering in the sunlight. They reached a Bhairava temple by noon and heard sixteen strokes struck in the royal palace. They ate in a hotel in the *Brāhmaṇa-vāḍa* and rested for a while. Next, they entered the *Vēśyavātikā* or the quarters of the dancing girls and met Mācaldēvī, the famous courtesan of the court of king Kākatiya Pratāparudradēva. After visiting the houses of some public women, they witnessed snake play, ram fighting and cock fighting. Ultimately, they reached the houses of their ladies love.

It is possible to identify some of the places mentioned in the *Krīḍābhirāmamu* and locate them in the modern fortress of Warangal. The fort consists of a wide mud wall, known as the *Maṭṭi-kōṭa*, with an opening in each of the four cardinal directions. There is a well fortified entrance in the west and a winding path through it leading into the interior. About two furlongs away is another enclosing wall buit of huge blocks of stone, known as the *Rāti-kōṭa*. There is a stepped gallery on the inner side of this wall (Pl. VIII-1). The stone wall too has four entrances and a ziz zag pathway going through each of them. To the south-west of the path are two small shrines known as the Erlal guḍi or Vīrula guḍi and the Mēḍrāyan gudī.[14] To the north of the path way are the shrines of Vīrabhadra and another small shrine. Further down the road is a wide enclosure, also to the

14. I saw these two shrines in 1933. A number of houses have been bullt in this locality subsequently and these shriness are not to be seen now.

north on the edges of which the foundations of a brick wall can be seen. This brick enclosure contained another, known as the *Kañcu-kōṭa* and inside the latter was situated the royal palace. Further down, the road takes a short bend to the south. To the west of this bend is a later structure known as the Kushimahal and to its east is a wide area marked by four finely carved *tōraṇas* one in each cardinal direction. The area was partly excavated a few years ago and the remains of a beautiful temple were brought to light. Some of the doorways and sculptured pieces recovered during the course of the excavation, are still lying about scattered in the excavated area. Part of this site in the south-eastern area has been recently excavated and two shrines and a *maṇṭapa* have been brought to light. After the bend, the road runs due east. To the left of the road are the shrines of Rāma, Viṣṇu and and Venkaṭēś'a. To the south of the old exacavated area is the Svayaṁbū temple and to its east a big rock, known as the Ēkaśilā or Orukallu, which gave its name to the city. In the southern part of the fort and near the southern gateway in the stone wall are two shrines, one named the Nēlaśaṁbhuguḍi and the other a small Dēvī shrine. To the south of the Svayaṁbū temple is another big shrine known as the Jangamēśvara temple.

The Erlal guḍi mentioned above is identical with the Vīrula guḍi mentioned in the *Kṛīḍābhirāmamu*. Taking this as the basis we can identify the various divisions and temples mentioned in that literary work. It is certain that the two friends entered the the fort through the western gateway in the mud wall. The area between this wall and the stone wall inside it was known as the *Bāhyakaṭakamu* or the outer fort and contained the *Mailasaṅta*, or the place were the fair was held, the *Hālikavāṭi* or the quarters of the agriculturists. In this area were also included *Mōharivāḍe* and *Velipālemu*. Inside the second enclosure or the *Rāti-kōṭa* was the temple of the Heroes identical with the Erlal guḍi mentioned above. The shrines of Ēkavīra, Camaḍēś'vari and other deities must have been in the neighbourhood of the Vīrulaguḍi. The temples of Kēśava and Svayaṁbhū must be identical with the Svayaṁbhū temple and one of the two Viṣṇu temples found to the left of the road running across the stone fort. In the southern part round about the Nēlaś'aṁbhu guḍi, mentioned above, must have been located the *Brāhmaṇavāḍa* and the *Vēśyavāṭikā*.

The Local Records and the traditional accounts describe in vivid detail the number of inhabitants and their occupations. The city was in the full swing of its glory during the reign of Kākatīya Pratāparudradēva and was the home of poets, artists and all other men of talent. The city withstood several invasions. The Yādavas of Dēvagiri invaded it several times but were repelled. The Muslim forces of the Sultāns of Delhi attacked and besieged the fort on several occasions during the regin of Pratāparudradēva. The first of these was sent by Sultān Allauddin Khalji in 1308 A.D. but the Kākatīya generals met the invaders at Upparapalli, defeated and drove them away.([15]) The Sultān sent a second expedition under the command of his famous general, Mālik Kāffur. The general successfully besieged the fort and the Kākatīya monarach made peace with him. The third invasion of the city took place in 1318 A.D during the reign of Sultān Mubārak. The next invasion. which came in 1321 A.D, was more serious and was led by Prince Ulugh Khān, son of Sultān Ghiasuddin Tughlak. This invasion was undertaken with the express purpose of annexing territory by defeating the Hindu rulers of the Deccan. The Kākatīya forces offered stiff resistence and the Muslim prince was defeated and forced to fly to Devagiri with much loss of men and material. He led a surprise attack in 1323 A.D. The greater part of the Kākatīya army was away in the south and the forces that were at the capital were not enough to repel the invader. In the final engagement Pratāparudradēva was captured and sent a prisoner to Delhi. He died on the way on the bank of the Narmadā.([16])

The fort and the city of Warangal had a chequered career subsequent to the fall of the Kākatīya empire after the capture of Pratāparudradēva. The city was named Sultānpūr and left in charge of a governor. Ulugh khān marched further south, captured the area between Nellore in the east and Quilon in the west and returned home *via* Orissa([17].) The subordinates whom the prince left behind in order to govern the conquered territories oppressed the people in all possible ways. Very soon, the *nāyakas* and the generals of Pratāparudradēva who survived the catastrophy of 1323 A.D., rallied together and inspired the people to rebel against their Muslim oppressors.

15. Rama Rao—*The Kakatiyas of Warangal*, p. 88
16. Kaluvacheru inscrition in *JAHRS*
17. *Ibid* p. 89.

There were risings all over and everywhere the Muslims were driven out and Hindu independence was re-established. One of the leaders in this peoples' war was a certain Muṣunūri Prōlaya Nāyaka who liberated part of coastal Āndhra and the agency tract and ruled over it form Rēkapalli. His cousin, Kāpaya Nāyaka, fomented a rebellion in Telingāna, drove away the Muslim governor of Warangal and captured the city. He annexed a wide area stretching up to Bidar and Kaulas and constituted it into an independent Hindu kingdom and ruled over it form Warangal. This new kingdom had to encounter opposition from the Sultāns of the newly established Bahamāni kingdom in the west and the chiefs of the Velama kingdom in the Nalgonda district in the south. Kāpaya Nāyaka was killed in a battle with the Velamas in 1368 A.D. and the Hindu kingdom of Warangal came to an end and the city and its neighbourhood were annexed to the Velama kingdom. Shortly after this, the Bahmāni Sultān, Ahmad Shāh conquered Warangal and incorporated it in his kingdom. Later the Gajapatis of Orissa invaded and conquered the city. Subsequently, a Hindu chieftain, named Sītāpati or Chitāb Khān, took possession of the city and it enjoyed a short spell of glory under him. Ultimately, in the first quarter of the sixteenth century it came to be included in the Qutb Shāhi kingdom founded by Sultān Quli.

The following information is derived from inscriptions about Warangal :—

1. Dated in S. 1105 in the reign of Kākatīya Rudradēva, registers the king's gift of the village of Modapalli and narrates his exploits.([18])

2. Dated in the reign of king Mahādēva of the Kākatīya family, states that the king learnt *dharma* from his preceptor, Dhruvēśvara and was engrossed in the worship of Śiva.([19]).

3. Dated in the year Sarvadhārin in the reign of Kākatīya Gaṇapatidēva, enumerates the rates of taxes on articles of merchandise fixed by the *Śvadēśi* and *Paradēśi* merchants.([20])

4. Dated in the reign of Kākatīya Gaṇapatidēva, states that the Dharmasālis of three towns installed Sālēśvaradēva at

18. *CTI* Wg. 20.
19. *Hyderabad Archaeological Series* no. 13, pt. 2, Ins no. 15
20. *Ibid* no. 14

Gaṇapatīśvaram in the name of the king and Sakalēśvara in the name of all devotees and gifted to these gods *ayavetti* and that the *Nakaram* of Ciramiṭṭi gifted a *vṛtti* to god Nakarēśvaradēva.(21)

5. Dated during the same reign, registers the gift of taxes on articles of merchandise by the *Nakaramu* trading in five metals to god Sōmanāthadēva of Maṭṭiyavāḍa.(21a)

6. Dated in the reign of Kākatīya Pratāparudradēva, mentions Aghōraśivācārya, the *sthānapati* of god Sahasaralinga-Gaṇapatīśvaradēva in the Māṁṭu-Annaya guḍi, the temple of Vīrabhadrēśvara, Saṁtagaurīśvara, Nagarapuvāḍa Rudrēśvara, Brāhmalakuṇṭa Sōmanāthadēva, the god of Upparavāḍa and the *maṭha* of Rācagurudēva. Mentions also the Pānuganṭivāḍa.(22).

7. Dated in Kali 4561, states that Vīrabhadra Raghudēva Narēndra conquered the fort of Orugallu situated in the kingdom of Omainusāhu, the Sultān of Kalubarga. This Raghudēva was the son of Paraśurāma, brother of Pratāpa Kapilēśvara Gajapati, who became the Lord of Utkala at the command of Puruṣōttama, and who was the grandson of Jāgēśvara. (*E. I.* XXXI., pp. 125-130).

8. Dated in the year Pramādi in the reign of the Gajapati king, Kapilēndra, states that Lacchidēva Kumāra Mahāpātra, son of the king, captured the fortress of Orugallu.(23)

9. Dated in the same year and the same reign, states that Haṁbīra Mahādeva Kumāra pātra, son of the king, captured Gaṇḍikōṭa.(24)

10. Dated in S. 1425, states that Cittāpakhāna, who belonged to the Bhōgi family and who was the son of Mādayanāyaka and and grandson of Nāga, captured the city of Warangal, re-installed Pāñcālarāya - Kṛṣna and the goddess Kākatī, removed by the Turuṣkas and that he worshipped Svayaṁbhudēva, the tutelary deity of the Kākatīyas, daily.(25)

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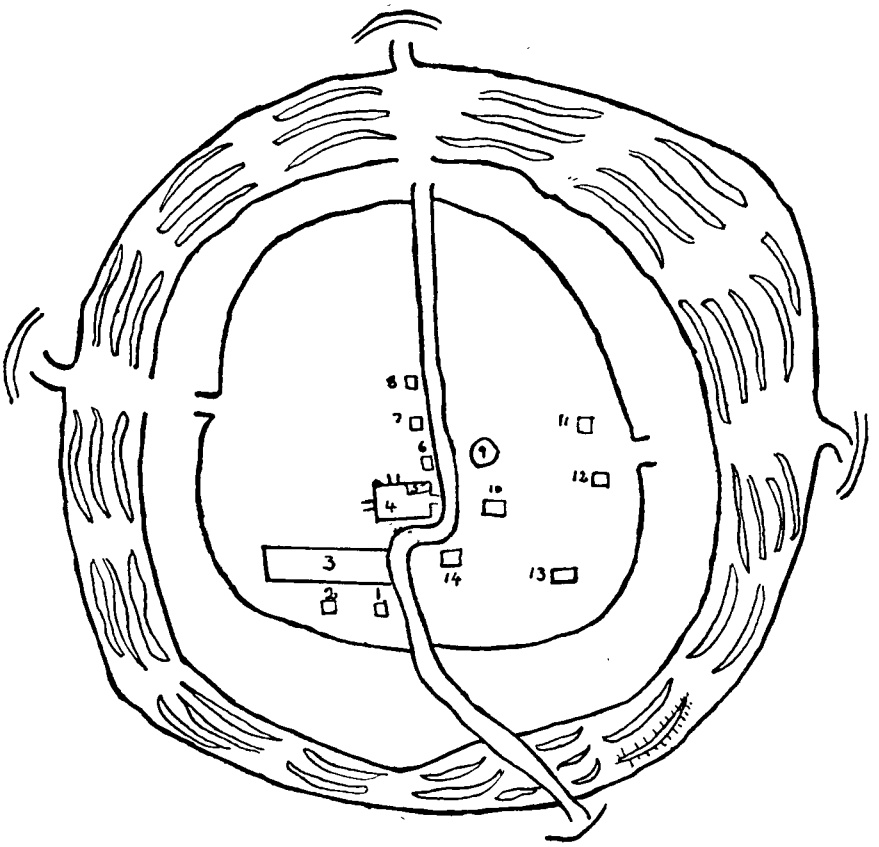
21. *CTI* no. 10
21a. *Ibid* no. 11.
22. *Ibid* no. 16
23. *Telingana Inscription* II, no. 1
24. *Bhārati* XII, pp. 426-432
25. *CTI* Kg. 22




Warangal Fort.

*(to face p. 33)*

The following temples and other objects of antiquarian interest are found inside the *Rāti-kōṭa* or stone enclosure:—

1. *Vīrabhadra temple*:—(Pl. VIII-2) This small temple is situated to the left of the road running between the western and eastern entrances in the stone wall. It is very near the steps on the inner side of the wall in the north-west corner. It is a single shrine with two porches and faces the north. There is a low platform to the west where probably there was another porch.

The *adhiṣṭāna* of the temple is buried in the ground. There is a low *vēdī* or parapet on its edges. There are four pillars in the east and west on this *vēdī* and two on the portions forming the porches. The walls of the *Garbhagṛha* and *Aṅtarāḷa* are plain. The *vimāna* is a stepped pyramid built of brick and each of its faces has a central conical band. The *śikhara* is of the *Nāgara* Order.

There are four central pillars in the *maṇṭapa* before the *Aṅtarāḷa* with a square elevation between them. The underside of the ceiling above these pillars contains a *saṭkōṇa* inside a square and big lotus petals in the corners. The *Aṅtarāḷa* has an open entrance set between two pillars and there is no *dvāra*. There is a finely carved moon stone before the *paḍi* of the *dvāra* of the *Garbhagṛha*. This *dvāra* is between two pillars and there is a canopy in three projecting sections above its upper beam. The architrave above contains a row of five miniature *vimānas*, each of them in three sections, one projecting from the other. The *Garbhagṛha* is empty.

2. *Maṇḍalamma guḍi*:—This is a small structure situated to the north of the Vīrabhadra guḍi. This shrine, built entirely of stone, contains only the *Garbhagṛha* and *Aṅtarāḷa*. The entrance of the *Aṅtarāḷa* is between two pillars and its *dvāra* has a canopy above the upper beam projecting in three sections. The architrave above contains a row of five minitature *vimānas*. The jambs on either side of the *dvāra* have, at their bases, the figures of Śaiva *dvārapālakas* and perforated screens above. The *vimāna* above the *Garbhagṛha* is a stepped pyramid with a row of semicircular elevations on each step and is crowned by a *Nagara śikhara* with a gable on each face.

3. *Brick wall*:—Further down the road and also to its left are the foundations of a brick wall which runs parallel to the road

and goes into the interior. According to local tradition, there was another enclosure of bronze walls inside this brick enclosure and the royal palace was located inside the interior.

4. *Old excavated site* (pl. IX-I)—A little further down, the road takes a bend to the south following the western edge of a wide area excavated some years ago. This area is marked by four finely sculptured *tōraṇas*, one in each of the cardinal directions. Each *tōraṇa* consists of four pillars, two on each side, elegantly carved and a cross beam with a row of lotus buds hanging from its underside. There is a well carved bracket connecting the outer pillar and the upper beam. There is a swan, very well sculptured, at each end of this beam. Above this beam is another, richly carved. (Pl. IX-2-X-I). The area between these *tōraṇas* contained originally a majestic temple built of granite stone. It must have been the grandest structure of the Kākatīya period when in tact. Several broken pieces of sclupture like door jambs, pillar capitals, various parts of pillars, sculptured friezes and slabs containing fine dance sculptures are scattered about in the excavated area. (Pl. IX-2,XI, XII and XIII-1).

5. *Newly excavated area*:—This area is situated in the south-western corner of the site situated between the four *tōraṇas*. Excavations recently conducted in the area have brought to light (1) a small quardrangle with an entrance in the north and an *adhiṣṭāna* on the three sides with a short flight of steps in the west and south. On the *adhiṣṭāna* are the foundations of small shrines, with a moon stone before each, a raised square in the centre and an outlet for water at the back. (2) an open pillared *maṇṭapa* and (3) a high *adhiṣṭāna* which must have had a big shrine on it. These structures must have formed adjuncts to the main temple which must have existed in this area.

6. *Rāma temple*:—This small shrine is to the left of the road which here takes a straight course to the east and abuts on the newly excavated area. It consists of the *Garbhagṛha*, *Aṅtarāḷa*, *maṇṭapa* and a porch and faces the east. The *adhiṣṭāna* is buried and there is a low *vēdī* on its edges on the three sides of the open *maṇṭapa*. There are four plain pillars on the sides and four in the porch on this *vēdī*. There are two huge *dvārapālika* figures on either side of the porch. There are four plain pillars in the centre of the *maṇṭapa* with a lotus on the under side of the ceiling above them. The entrance of the

*Aṅtarāḷa* is between pillars. The jambs contain sculptured figures at the base and fret work frames above. The verticals of the *dvāra* are adorned with diamond design and the *paḍi* has a projection in the centre. The lintel is empty and there is a canopy projecting in three sections above the upper beam. The architrave above contains a row of five miniature *vimānas*, the two at the extremities being a little broader and of six *talas* and the two adjacent to them being narrower and containing five *talas* and the central *vimāna* being in three sections one emerging out of the other and containing six *talas* and three round *śikharas*. The *Aṅtarāḷa* is narrow and plain. The *dvāra* of the *Garbhagṛha* is between two pillars and there is a plank shelf on each of its walls.

There are a few sculptured slabs in the compound of this shrine. Three of them contain fine figures of Śiva seated in *padmāsana* with pairs of *cāmaravāhinis* on either side. One slab contains the figure of Gaṇapati. Another contains the figures of female deities each seated with the left leg folded and the right hanging holding a sword in the left hand and keeping the right palm on the right thigh. One more slab contains the figure of two soliders before a shrine.

7. *Viṣṇu temple*:—This temple is further down to the left of the road and is similar in plan and construction to the temple described above. It has the *Garbhagṛha*, *Aṅtarāḷa*, *maṇṭapa* and a porch. There is a low *vēdī* on the edges of the *adhiṣṭāna*, now buried and four pillars on the sides and one on either side of the porch on the *vēdī*. The outer side of the walls of the *Garbhagṛha* and *Aṅtarāḷa* are decorated with (a) three plain pilasters (b) a miniature shrine with double pillars, flat cornice, *vimāna* in three projecting sections having thirteen *talas*, *phalaka* in sections, a round *śikhara* and *kalaśa* and linga inside (c) three plain pilasters and (d) a miniature shrine as in (b). The *vimāna* of the temple, contains fourteen steps and is crowned by a *Nāgara śikharā*.

There are four plain pillars in the centre of the *maṇṭapa* with a raised square between them. The entrance of the *Aṅtarāḷa* is between two pillars and the jambs contain fret work frames. The *paḍi* of the *dvāra* is in three projecting sections. The upper beam is also in three projecting sections and has a row of lotus buds on the under side. The *dvāra* of the *Garbhagṛha* is simple.

8. *Venkaṭēśa guḍi* :—This temple is situated further down to the left of the road. It contains the *Garbhagṛha, Aṅtarāḷa, maṇṭapa* and porch. As in the other shrines described above, the *adhiṣṭāna* is buried and there a is a low *vēdī* on its edges. There are three pillars on each side and four on either side of the porch, on this *vēdī*. There is a pillar on either side of the *Aṅtarāḷa*. Each wall of the *Garbhagṛha* is decorated with a *vimāna-kōṣṭa* flanked by three pilasters on either side. There is a flat *kapōta* above the walls. The *vimāna* of the temple is crowned by a *Nāgara śikhara*.

There are four plain pillars in the centre of the *maṇṭapa*. The entrance of the *Aṅtarāḷa* is between two pillars. The jambs contain fine figures of *dvārapālakas* and several sculptures above e.g. ten women standing in a row in various dance poses, pearl hangings and a group of ten women with one playing the *mṛdanga* and others dancing. The upper beam has thirteen semi-circular elevations. The architrave contains a row of seven miniature *vimānas*, all with round *śikharas* and *kalaśas*. The entrance of the *Garbhagṛha* is also decorated. The base of the jambs contains two *cāmaravāhinis* and three blocks above with a row of lions. The verticals of the *dvāra* are also decorated with rows of lions. The upper beam of the *dvāra* has eleven semi-circular elevations.

9. *The Svayaṁbhū temple* (Pl. XIII-2)—This temple is to the right of the road and opposite the old excavated site. This is said to be the shrine of god Svayaṁbhū, one of the tutelary deities of the Kākatīyas. It is a simple structure with the *Garbhagṛha, Aṅtarāḷa, Maṇṭapa* and three porches. Each porch has two pillars in the front and a projecting roof. The *dvāra* inside the porch has a canopy projecting above its upper beam. The outer side of the walls of the *Garbhagṛha* and *Aṅtarāḷa* is plain. The *vimāna* is a narrow stepped pyramid of twenty one steps with a central conical band on each face. It is crowned by a *vṛtta śikhara* now shaped into an *āmalaka*.

The *adhiṣṭāna* of the temple is buried. There is a low *vēdī* on its edges with pillars on the sides, one on either side of the *Aṅtarāḷa* and two in the porch on this *vēdī*. There are four pillars in the centre of the *maṇṭapa* with a raised square between them. There is a fine granite nandi facing the *Aṅtarāḷa*. The entrance of the *Aṅtarāḷa* is between two pillars, The jambs have *dvārapālakas* at the bases and perforated screens above. A canopy in three sections projects over the upper beam of the *dvārā* and a

row of lotus buds hangs on its underside. The *Garbhagṛha* has a plain entrance and contains a small linga inside.

A few loose icons are to be found inside the *maṇṭapa* of this temple. One of them is an image of Vīrabhadra, located in the southern porch which is closed up with three walls. This deity is ten handed and holds *bāṇa, gadā*, dagger and another object in the upper right hands and *dhanus, nāga, gadā* and another object in the upper left hands. The lower right hand holds *triśūla* and the lower left *paraśu*. The god has two tusks and is decorated with *kirīṭa*, two *graivēyakas, hāra, yajñōpavīta*, broad girdle and a long garland reaching below the knees. There are two images of Mahiṣamardanī, a miniature shrine with a linga inside, two icons of Gaṇapati, a smaller Vīrabhadra image and a slab containing twenty five lingas in this maṇṭapa.

There are a few interesting objects in the compound of this temple like a Caturmukhalinga with four faces, a loose head, probably of a royal figure, nandi on a platform, Gaṇapati image and a slab with the figure of Bhikṣāṭanamūrti built into the wall.

10. *Ēkaśilā* (Pl. XIV-1 & 2)—Almost in the centre of the stone fort is a huge rock from which the city and the fort seem to have derived the name Ēkaśilānagara or Ōrugallu. It contains on its top a small shrine with an open pillared *maṇṭapa* before it.

11. *Nēlaśaṁbhu guḍi*—This small shrine is situated in a depression in the southern part of the fort near the southern gateway. It is partly buried in the ground. It consists of the *Garbhagṛha, Aṁtarāḷa, maṇṭapa* and a porch facing the east. The walls of the *Garbhagṛha* and *aṁtarāḷa* are plain. The roof is flat and there is no *vimāna* above the sanctum. There is a row of semi-circular elevations on the edges of the roof.

There are four pillars on either side on the *vēdī* whose top alone is visible and four more in the porch. There are two pillars on either side of the *Aṁtarāḷa* and four in the centre of the *maṇṭapa*.

There are two fine sculptured pieces outside the shrine to the right, one containing the Saptamātṛkas and the other a fine figure of Śiva dancing in the *bhujaṁgatrāsa* pose with nandi to right.

12. *Dēvī shrine* (Pl XV-1)—This small shrine is to the north-west of the shrine described above. It consists of the *Garbhagṛha*

and *Aṅtarāḷa* with an entrance between two pillars. Each jamb contains at the base the figure of a *dvārapālikā* with a *cauri* in one hand. The jambs of the *Garbhagṛha* contain at the base a female figure seated in *padmāsana* holding in each of the two hands the end of an object held above the head in the shape of a semi-circle. The roof is flat and there is no *vimāna* above the *Garbhagṛha*.

13. *Jaṅgamēśvara temple* (Pl. XV-2)—This temple is to the south-west of the Svayaṁbhū temple. It consists of the *Garbhagṛha*, *Aṅtarāḷa*, *maṇṭapa* and a porch, facing the north. The *adhiṣṭāna* of the temple is buried. The *vēdī* on its edges contains a row of four petalled lotuses on both the inner and outer sides. The walls of the *Garbhagṛha* and *Aṅtarāḷa* are plain and built of huge blocks of stone. The *vimāna* is a stepped pyramid and built of brick. It is crowned by a *Nāgara śikhara*.

There are five pillars on each side and two at the beginning of the porch on the *vēdī*. There are six pillars in the centre of the *maṇṭapa* forming two compartments each containing a raised square inside it and a circular part on each square. The entrance of the *Aṅtarāḷa* is between two pillars with the roll and leaf capitals. The jambs contain a perforated screen hidden by a tall slab covered by lotus scroll work all over. The upper beam of the *dvāra* has a projecting canopy in three sections. The architrave above contains a row of five miniature shrines each with a standing deity inside and a *Nāgara śikhara* above. The *Garbhagṛha* is empty. Its *dvāra* is plain and there is a big slab in the place of the lintel containing the figure of Gajalakṣmī.

14. *Kushimahal*—This is a later construction situated to the right of the road above its bend near the old excavated area. A number of loose sculptures are thrown about round this building. The most interesting of these is the head, probably of a royal personage.

## TEMPLES OF KAṬACHPŪR

Kaṭachpur or Kaṭākṣapura, is a small village situated about a mile in the interior to the left of the Warangal-Mulugu road in the Warangal district of the Telingāna part of Āndhra Pradēsh. It is on the way from Warangal to Pālampēṭa. There are two triple shrines outside the village very near the road.(26)

One of the shrines faces the east and the other faces the south. Both are alike in size, plan and method of construction. Both are in a ruined condition. Both of them are 54 feet square.

The first shrine, which faces the east, consists of a central *maṇṭapa* with a porch in the east and shrines on the north, west and south. It has a high *Upapīṭha* and *adhiṣṭāna* on whose edges there is a low *vēdī* connecting the porch in the front and the *Aṅtarāḷa* behind. In the centre of this *vēdī* on both the inner and outer sides there is a wide band decorated with a row of four petalled lotuses. The walls of the *Garbhagṛha* and *Antarāḷa* are plain and built of large blocks of stone. The roof projects about two feet forward from the top of the walls and its edges contain a row of semi-circular elevations above. The underside of this projection is cut into small squares. The roof is flat and there are no *vimānas* on the three shrines.

On the *vēdī* above the *adhiṣṭāna* are four pillars, one in each angle and two on either side of the porch. There are four pillars in the centre of the *maṇṭapa* and the under side of the ceiling above them contains the *ṣaṭkōṇa* in a square. The entrance of the *Aṅtarāḷa* of each of the shrines is well carved. It is situated between two pillars. The jambs have at the base the figures of *cāmaravāhinis* and the lintel has the figure of Gajalakṣmī. There is a canopy above the upper beam of the *dvāra* in projecting sections with a row of lotus buds hanging on its underside. The architrave above is decorated with a row of five miniature shrines. Two of the shrines contain lingas in the *Garbhagṛhas*.

The second triple shrine is similar. There is a *vēdī* in the *Garbhagṛha* of the shrine in the north and a fine image of Viṣṇu standing in the *Garbhagṛha* of the shrine to the east.

26. These temples have been briefly noticed in the *Annual Report of the Hyderabad Archaeological Department* for 1935-36, pp. 8-9. They are wrongly identified as Cālukyan temples.

## TEMPLE OF JĀKĀRAM

This is a fine though small temple situated further down the Warangal-Mulugu road, outside the village of Jākāram. It is about a furlong from the road to the left.

The temple stands on a low mound in midst of fields and faces the south. It is a single shrine with *Garbhagṛha*, *Aṅtarāḷa* and *maṇṭapa* with three porches in the north, west and south. The *Upapīṭha* is buried and part of the *adhiṣṭāna* is visible. The walls of the *Garbhagṛha* and *Aṅtarāḷa* are plain and built of large blocks of stone. There is a low *vēdī* on the edges of the *adhiṣṭāna* with pillars supporting the roof above. The space between the porches is walled up. The outerside of these walls is decorated with three *vimānastaṁbhas* and three pilasters alternating in all the sections. The roof is flat and there is no *vimāna* above the sanctum.

There are four pillars in the centre of the *maṇṭapa* with a square between them containing a circular elevation on it. The under side of the ceiling above these pillars contains a *ṣaṭkōṇa* in a square. The *Aṅtarāḷa* has a well carved entrance set between two pillars. The base of the jambs is adorned with the figure of a woman standing in a graceful pose holding bow and arrow and attended by two other women. The upper beam of the *dvāra* has a canopy in three projecting sections above it. The architrave above contains a row of five miniature *vimānas*. The entrance of the *Garbhagṛha* is similar. Inside the *Garbhagṛha* is a low *vēdī* with a carved *kavaca* but the image is missing.

# THE TRIPURĀṄTAKĒŚVARA TEMPLE, TRIPURĀṄTAKAM

Tripurāṅtakam is a small village in the Mārkāpur Taluk of the Kurnool district in Āndhra Pradēsh. It is situated near the Mārkāpur Road Railway Station on the Bezwada – Guntakal section of the Southern Railway. There is a hillock, named Kumārādri, about a mile to the west of the village. On this hill is the famous temple of Tripurāṅtakēśvara, a celebrated centre of pilgrimage for the Śaivas.*

## Traditions

Tripurāṅtakam is intimately associated with S'rīs'ailam, the famous centre of S'aiva pilgrimage and great stronghold of Vīraśaiva, situated on the Nallamalais in the Nandikōṭkur Taluk of the Kurnool district of Āndhra Pradēsh. S'rīs'ailam is described as an extensive *kṣētra*, covering an area of 20 *yōjanas*, every inch of which was holy. This area had four well known *Dvāras* or entrances, Tripurāṅtakam in the east, Jōti-Siddhavaṭam in the south, Umāmaēśvaram in the north and Brahmēśvaram (Alampūr) in the west. Thousands of pilgrims that visited S'rīśailam, also visited these four gateways. There was an act of great piety, known as *giri-pradakṣiṇa* or circūm-ambulation of the hill of S'rīśailam and this included a visit to the four gateways. Each of these four places is said to contain numerous *tīrthas* and lingas of S'iva.

Accounts of the sanctity of this place and its deities and *tīrthas* are found in the *Mallikārjunapaṇḍitārādhyacaritramu*, a Telugu literary work, and in the *Śrīśailakhaṇḍa* of the *Skānda-purāṇa*. The *Śrīśailakhaṇḍa* mentions the Gandharvatīrtha, Kuṇḍiprabhā, Pāpavināśana and Mōkṣaguṇḍa as some of the holy *tīrthas* round Tripurāṅtakam. Among the deities of this place,

* I surveyed this temple once in November, 1929 and again in Apri , 1958.

mention is made of Dhūrjaṭiśvara, Rāmēśvara, Vṛddhaśailēśvara, Uttarēs'vara, Kēdārēśvara, Gaurīśvara, Saptakōṭīśvara, Maṇḍukēśvara, Sahasralingēśvara, Paraśurāmēs'vara, Bhramarēśvara, Maṇikarṇikēśvara, Muktīśvara. Talasiddhēśvara, Srīkāmēs'vara, Dharmēśvara, Punnēśvara, Tripurāṅtakēśvara and Tripurādēvī. An inscription dated in S. 1175 mentions that the lingas of Pāpavināśa, Amgarēśvara, Mulasthānēs'vara, Sōmēs'vara, Khadgēśvara, Kanyā-siddhēśvara, Kēdārēśvara, Mallikārjuna, Kapilēs'vara, Gaurīśvara and Uttarēśvara, all of them *svayaṁbhū* lingas, surrounded the Kumārādri hill, the abode of Tripurāṅtakēs'vara. (S.I.I.X.—340). The *Mallikārjunapaṇḍitārādhyacaritramu* mentions twelve lingas of Śiva-Tripurāṅtakēśvara, Gaurēśvara, Sōmēśvara, Kēdārēśvara, Khaḍgēs'vara, Pāpavināśana, Kapilēs'vara, Uttarēśvara etc., as situated round Tripurāṅtakam. It is said that once two untouchables, who made their living by killing animals, went round the Kumārādri and on account of the merit that accrued to them for this act, were reborn as the sons of king Ballaha. Being aware of the sin committed by them in their previous birth and repenting sincerely for it, they obtained salvation and entered Śiva. On another occasion, a hare and a mouse also obtained salvation at Tripurāṅtakam, having done a small meritorious deed.

## Inscriptions*

There are 115 inscriptions in the temple of Tripurāṅtakēśvara and its neighbourhood. Most of these contain gifts of lamps and a few register gifts of lands, villages and taxes. These records indicate that the temple received wide patronage during the period of the rule of the Kākatīyas of Warangal. One of them states that the Central shrine was built of stone in S. 1177 (1255 A.D.) by Śāṅtaśaṁbhu, the son of Viśvēśvaraśivācārya, under the orders of the Kākatīya king, Gaṇapatidēva (169 of 1905). Another states that Tripurāṅtakam marked the eastern entrance to Srīśailam, that it was guarded by Bhairava and that it was surrounded by eleven *svayaṁbhū*-lingas (*S.I.I.* X-340). Mēlāṁbikā, a sister of Kākatīya Gaṇapatidēva, built a shrine and installed in it god Mēlāṁbikēśvara, (*Ibid* 254). A teacher,

*This information is based upon the texts of the Tripurāṅtakam inscriptions published in *S.I.I.* X. (Vide Nos. under Tripurāntakam on p. 6 of the contents).

named Dharmaśiva, of the Gōḷagi school, built a *Bhaṇḍāruvu-maṭha* for the temple (*Ibid.* 315). Many promintent feudatory rulers, generals and officials of the Kākatīya period made valuable gifts to god Tripurāṅtakēśvara. Among the Telugu Cōḍa chieftains of the time, Karikāla Cōḍa gifted a tank in the *Mārjavāḍi* in S. 1025 (*Ibid.* 62). Another, named Siddhayadēva, gifted two villages in the *Pūṅgi-nāḍu* in S. 1179 (*Ibid.* 355). A Telugu Pallava chief, named Allāḍa Pemmayadēva, gifted a lamp in S. 1181 (*Ibid.* 362). The Velnāḍu chief, Gonka, gifted a village in the *Kammanāḍu* in S. 1028 (*Ibid.* 63). Among the Cāgi chiefs, Gaṇapaya gifted a lamp in S. 1165 (*Ibid.* 356). Queen Muppamadēvī of the same family also gifted a lamp in S. 1164 (*Ibid.* 296). Mummaḍi Potarāja of the Kōṭa family and Murāri Gaṇapati of the Koṇḍapaḍamaṭi family also gifted cows for setting up lamps in the temple (*Ibid.* 308, 329). The feudatory rulers of Natavāḍi also figure in the inscriptions of Tripurāṅtakam. Mahādēva, Mummaḍi Gaṇapa and Rudradēva of this family, gifted lamps in S. 1170 (*Ibid.* 322-367). The Kāyastha chiefs, who were the governors of the Tripurāṅtakam area, also patronised the Tripurāṅtakēśvara temple. Gaṇḍapeṇḍāra Gangayasāhini gifted one village in the *Dupali-Kaṁpaṇam* in S. 1172 (*Ibid.* 332), and another in the *Moṭṭavāḍi* in S. 1179 (*Ibid.* 346). His minister, Nāmadēva paṇḍita, gifted another village in S. 1176. (*Ibid.* 343). Gaṇḍapeṇḍāra Jannigadēva, another Kāyastha chief, gifted two villages in the *Pallināḍu* in S. 1181 (*Ibid.* 370). Among officials, a *Pañcakaraṇādhipāti* gifted a lamp in S. 1130 (*Ibid.* 246). A subordinate of the Haihaya king, Anungudēva, is said to have tamed and ridden a turbulent horse, named *Puṇyamūrti* and gifted a lamp to the god, in honour of his achievement in S. 1151. (*Ibid.* 283). Another official gifted in S. 1159 a lamp on the occasion of the *Kārtika-parva* festival. (*Ibid.* 287).

There are several instances of taxes and tolls being gifted to the temple. A *sarvādhikāri* of Kākatīya Gaṇapatidēva remitted to the god the *suṅkamu* collected on 300 bullock loads of articles obtained from the hill (*Ibid.* 304). One official gifted the *Veṭṭi-suṅkamu* collected on salt sold at Tripurāṅtakam (*Ibid.* 328). A merchant gild, known as the *Nanādēśi-Nagaraṁ-Saṁgham*, gifted *Māgama* on every *māḍa* worth of goods sold (*Ibid.* 429). Another gild, the *Nānādēśi-Pekkaṇḍru*, gifted taxes on articles sold in several places (*Ibid.*

473). Another *Ubhaya-Nānādēśi-Pekkaṇḍru*, gifted *uppu-suṅkamu*, *āyamu* and *māḍabaḍi-suṅkamu* to the goddess, Tripurādēvī (*Ibid.* 480). There are references in the inscriptions to the staff of the temple and its adjuncts like cooks, servants, watchmen, reciters of the *Maṅtrapuṣpa*, priests and other employees of 72 *niyōgas* (*Ibid.* 388, 432 and 502). Mention is also made of several festivals conducted in the temple like the waking up of the god at dawn, *Gāṇṭi-utsavam*, *Tripuradahana-utsavam*, *Pavitr-ārōhaṇa* and *Vivāha-mahotsavaṁ* (*Ibid.* 340, 466 and 479). Arrangements were also made by devotees for making food offerings to the god on several occasions like *Vēgō-jāmu-paḍi*, *Viśvēśvarāsaṅdhya*, *Madhyāhna-saṅdhya*, and *Prātas-saṅdhya* (*Ibid.* 340, 371 and 464). Some devotees gifted valuable jewels and utensils like *Paṭṭas*, *Gangāvatāra*, flowers of gold, flag staffs of gold and *Caturmukha-Kōhaḷi* of gold (*Ibid.* 431, 474 and 550). The famous Śaiva teacher, and *Raja-guru*, Viśvēśvara Śaivācārya, got a forest cleared, founded a village, named Viśvēśvarapuram and gifted it to the god (*Ibid.* 340). Ambadēva, the famous Kāyastha chief who was a Kākatiya subordinate, remitted, at the instance of the teacher, Dharma Śiva, *Kānika* and other taxes collected from the villages of the temple for the purpose of supplying perfumes and fine cloths for the use of the god, for employing musicians and dancers and for conducting a choultry for feeding the brāhmaṇas, ascetics, *Vīra-vratas*, *Māhēśvaras*. *Pāśupatas*, *Kālāmukhās*, *Bhairavas* and *Tāmalas* that visited Tripurāṅtakam. (*Ibid.* 657).

**Description of the temple.**

The temple of Tripurāṅtakēśvara is situated on a hillock, named Kumāragiri and faces the east. It is inside a *prākāra* which has four *gōpura* entrances. The entrance in the south is now used as the main entrance and has a flight of steps leading to it. The *adhiṣṭāna* of the east *gōpura* has three plain mouldings and a *gaḷa* cut into compartments adorned with lotuses and *pūrṇakalaśas*. Above are a *paṭṭa*, narrow recess and *ālingapaṭṭikā*. There is a small *maṇṭapa* adjoining this *gōpura* entrance with four pillars each containing the *pāda* or pedestal, a rectangular block, octagonal shaft, *paṭṭa*, a cylindrical part, *phalaka* and roll capital. The *gōpura* in the south is similar but there are a few sculptures on the inner side of its walls e.g. Gaṇapati seated, a cow standing Candraśēkhara seated on Nandi, Śiva standing in *dvibhaṅga* blod.

ing *paraśu* in the upper right hand, *mṛga* in the upper left, *śūla* in the lower right and *Khaḍga* in the lower left and Brahmā with three heads seated on the swan.

Inside the *prākāra* there is a fine Śiva shrine to the west of the south *gōpura*. It seems to have had a pillared verandah in the east and north which was subsequently closed with walls built between the pillars. The pillars are in the Vijayanagara style and contain figure brackets. The top part of the east wall contains the following sculptures south to north :—*rati* poses, an elephant, a dwarf seated, two elephants, two dwarfs, an elephant, a bull, five dwarfs, two men with a woman between them standing with her hands in *añjalī*, a dwarf, Hanumān and a row containing a lion, elephant, cow with calf and another lion. The top part of the west wall has the figures of dwarfs, lions and *makaras*. The north wall contains the following sculptures—Lion with *makara* below, the trunks of both being interwined : lion standing on *makara* ; woman standing with the right hand raised above the head in *vismaya* and the left resting on the inner side of the thigh and lion standing on *makara*.

The entrance of the shrine has a fine doorway. Its base is adorned, on either side, with figures of *dvārapālakas* standing cross-legged, holding *ḍamaru* in the upper right hand and *nāga* in the upper left and keeping the lower right in *abhaya* and resting the lower left on *gadā*. The jambs contain rows of lions, scroll work and figures in fine dance poses. The upper beam is in three projecting sections with a row of lotus buds hanging below. The lintel has the figure of Gajalakṣmī. The architrave above the doorway contains the following sculptures :—

1. Candraśēkhara seated.

2. Viṣṇu seated in *vīrāsana* holding *cakra* in the upper right hand and *śaṁkha* in the upper left and keeping the lower right in *abhaya* and resting the lower left on the left thigh with the palm open.

3. Śiva seated with the left leg folded and the right hanging. He holds *triśūla* in the upper right hand, *mṛga* in the upper left, keeps the lower right in *abhaya* and rests the lower left on the left thigh.

4. Gaṇapati seated holding *triśūla* in the upper right hand, *pāśa* in the upper left and keeping the lower right in *abhaya* and holding a *mōdaka* in the lower left.

5. Viṣṇu standing with Garuḍa to his right.

6. Woman in dance pose with a man playing *mṛdaṅga*.

7. Durgā standing with eight hands.

8. Woman in a dance pose with a man playing *mṛdaṅga*.

9. Naṭarāja dancing resting one leg on the *apasmāra-puruṣa*.

10. Bhairava standing.

There is a group of three small shrines to the north of the west *gōpura*. Of these, one is a shrine of Viṣṇu. It consists of a *Garbhagṛha* and a narrow *maṇṭapa* of tow pillars before it. The verticals of the entrance of the *Garbhagṛha* contain the figure of Hanumān at the base. Inside is an image of Viṣṇu seated in *vīrāsana*, holding *śaṅkha* in the upper right hand, *cakra* in the upper left and resting the lower right on the right knee in the *varada* pose and the lower left on the left knee with the palm open and turned upwards. There is another loose icon in this sanctum of Viṣṇu standing holding *śaṅkha*, *cakra*, *gadā* and *padma*. The two shrines adjacent to this shrine contain lingas.

In the eastern part of the courtyard are two basements, probably used for temporary pandals, in the north. In the southern part are four slabs, one containing an inscription, the second and the third containing the figure of a woman riding a horse, and the fourth containing a similar figure and that of a warrior.

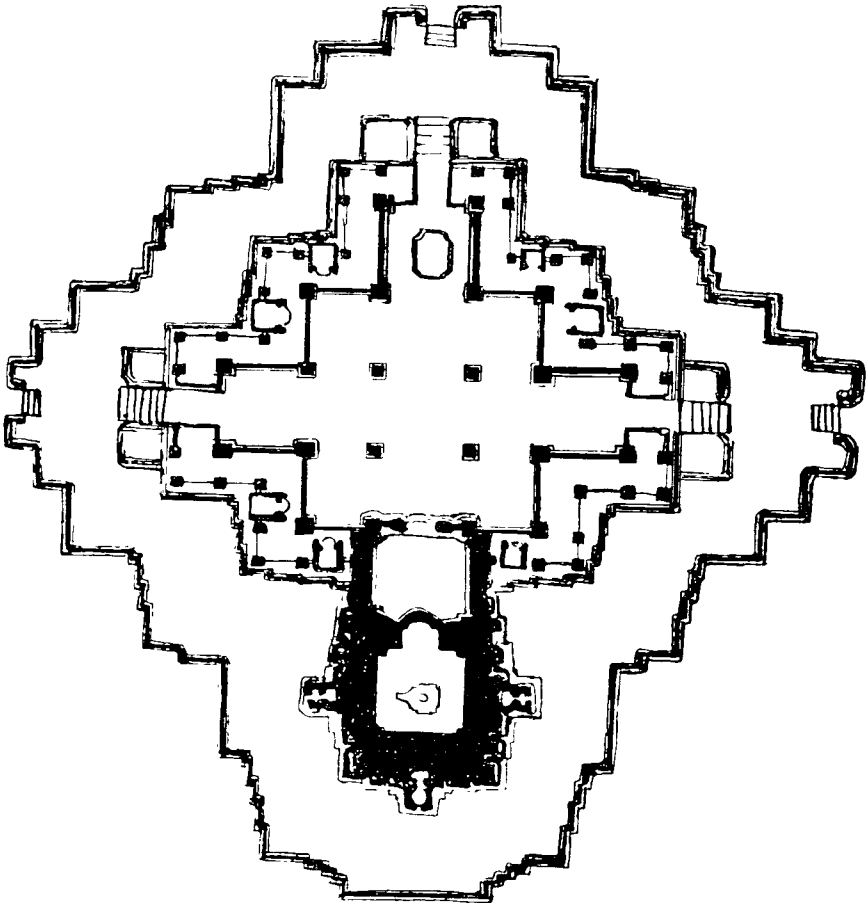
The main shrine of Tripurāṅtakēśvara stands in the centre of the courtyard and faces the east. There is a *dhvajastaṁbha* between the east *gōpura* and the shrine but no entrance into the shrine in this direction. This shrine consists of a closed *maṇṭapa*, the *mukhamaṇṭapa* beyond it, partly walled and with two entrances in the north and south, two *antarāḷas* and the *Garbhagṛha* beyond them.

The main shrine is a simple structure surmounted by an imposing *vimāna*. The *adhiṣṭāna* is low and contains *upāna*, recess, *paṭṭa*, recess, moulding, narrow *gaḷa* and *ālingapaṭṭikā*. The outerside of the walls of the *antarāḷas* contain a single *koṣṭa* or niche each, with two pilasters on either side. The niche in the north wall contains an image of Durgā standing on the head of a buffalo with a man to right and lion to left. The niche in the south wall contains the image of Gaṇapati in the *bhujaṅga-trāsa* pose with the right leg resting on the mouse and holding *akṣamālā* in the right hand and *daṅta* in the left and keeping the lower right in *abhaya* and the lower left in *Karihasta*. Similarly, the three walls of the *garbhagṛha* also contain niches with pilasters. The niche in the south wall contains the image of Caṅdraśēkhara standing, that in the west wall contains the figure of Liṅgōdbhavamūrti and the niche in the north wall contains the image of Brahmā with three heads. There is a row of *kūṭas* and arches containing deity figures on the edges of the roof, which seems to be a later addition. The *vimāna* of the shrine is of the *tritala* type and contains *Kūṭa, siṁhalalāṭa, pañjara, siṃhalalāṭa, pañiara, siṁhalalāṭā* and *Kūṭa* in each *tala*.

There are nandis in the four corners on the *phalaka*. The *Gaḷa* above is high and decorated with *siṁhalalāṭas* in the four cardinal directions. Above it are a round *śikhara* of the *Vēsara* order and a *Kalaśa*. The interior of the shrine consists of the *Garbhagṛha*, two *antarāḷas* before it and two *maṇṭapas* beyond. The outer *maṇṭapa* which is closed by walls, contains a perforated screen in the east wall and four black granite pillars in the centre. To its west is the *mukhamaṇṭapa* partly closed on the sides and with an entrance in the north and south. There are four rows of four pillars each in this *maṇṭapa* with an elevated square between them and a nandi in its centre. The entrances of the *antarāḷas* and the *Garbhagṛha* are plain. The sanctum contains the liṅga of Tripurāṅtakeśvara set up on a low *vēdi*.

There is a small Devī shrine to the north of the shrine of Tripurāṅtakeśvara connected with it by a short covered verandah emanating from the northern passage of the *mukhamaṇṭapa*. This Devī shrine consists of the *Garbhagṛha, antarāḷa* and a narrow

compartment before it. The outerside of its walls is plain. The *vimāna* of the shrine is of the *dvitala* type and contains rows of the series—*Kūṭa, Kūṭa, Śālā, kūṭa* and *kūṭa*. The *phalaka* has lions at the four angles. The *gaḷa* is adorned with *siṁhalalāṭas*. The *śikhara* above is round and of the *Vēsara* order. Inside the *Garbhagṛha* there is a fine image of Devī standing holding *triśūla* in upper right hand, *ḍamaru* in the upper left and *utpala* in the two lower hands.



Great temple—Pālampeṭa

(*to face p.* 49)

## THE TEMPLES OF PĀLAMPĒṬA

Pālampēṭa is a small village in the Mulug taluk of the Warangal district, situated about 40 miles north-west of Hanumakoṇḍa in the Warangal district of Āndhra Pradesh. It is near the bund of the famous Rāmappa lake which has a total area of 71 square miles and a semi-circular chain of hills connected by an earthen dam 2000 feet long, 15'20" wide and 56' high, constructed in the 13th century in the Kākatīya period. About a mile from the village and midway between it and the tank is the Rudrēśvara temple built by the famous Kākatīya general, Rēcerla Rudra, in S. 1135 (1213 A.D.) during the reign of Kākatīya Gaṇapatidēva. This general constructed a big tank and a town named Ātukūru on the tank bund and the temple of Rudrēśvara in that town. He gifted two villages, named Upparapalli and Borlapalli for the enjoyment of this god and Gaurīśa. This Rudrēśvara temple is a master-piece of architecture and is taken to mark the climax of medieval Deccan architecture. Besides this main shrine, there are seven other smaller ones round it.

An inscription on the four sides of a slab set up in the entrance *maṇṭapa* of the court yard of the Rudrēśvara temple, gives interesting details about the builder of this temple and his family. In the famous Rēcerla family was born Brahmā, a celebrated general of the Kākatīya king, Prōla I (1030-1075 A.D.). This general accompanied the Western Caḷukyan armies which were pursuing the Cōḷa forces, defeated in the battle of Koppam, to Kāñci and tore the gateways of that city open as if it were a mere curtain and obtained victory for his Kākatīya master.[27] In this family were born Kāṭaya and his son, Kāma, who, as the general of the Kākatīya king, Prōla II, (1110-1158) killed Guṇḍa, ruler of Manthani[28], previously humiliated by Prōla. This general begot by Prōlāmba a son named Rudra. Rudra was one of the greatest Kākatīya generals of his time and rendered signal service to the Kākatīya kingdom. After the sudden and premature death of king Mahādēva in a battle with the Yādavas of Dēvagiri, his son and heir, Gaṇapatidēva, was captured by the enemy. Taking advantage of this misfortune, several enemies and feudatories created confusion in the Kākatīya kingdom, between 1198 A.D.,

27. *Kak. War.*, p. 33
28. *Ibid* pp. 43-44

the year of Mahādēva's death and 1202 A.D., by which year Gaṇapatidēva was back in his kingdom and peace and order were restored. During these critical days, Rēcarla Rudra drove away all the enemies, put down all rebels and preserved the Kākatiya kingdom from imminent dissolution. He handed it over in tact to Gaṇapatidēva.(29) This general was a pious devotee of Śiva and installed god Rudrēśvara in Ōrugallu, the capital of the Kākatīyas and gifted to that god the village of Nekkoṇḍa. He built a big town and created a lake near it, as if to reflect its beauty. In this town of Ātukūru he built a fine temple and installed in it god Rudrēśvara in S. 1135 on Sunday, the eighth day of the bright half of the month of Māgha in the cyclic year Śrīmukha and gifted to that god the villages of Upparapalli and Borlapalli. He also gifted the Village of Naḍukuḍe jointly to gods Kāṭēśvara and Kamēśvara, obviously named after his parents and to god Rudrēśvara, set up by him and named after himself.(30)

## THE RUDRĒŚVARA TEMPLE

This temple is situated inside a compound of low walls on the bank of a narrow canal, originating from the Rāmappa lake. It faces the east and consists of the *Garbhagṛha*, *Aṅtarāḷa*, a big *Mukhamaṇṭapa* and three porches leading into the *maṇṭapa*. The temple is complete in all parts and has an *upapīṭha* and *adhiṣṭāna* or double platform below and a tall *vimāna* above (Pl-XVI-1&2).

1. *Upapīṭha*:

This lowest member on the elevation is 5'7" high and consists of *upāna*, *paṭṭa*, *paṭṭa* with semi-circular elevation at each end, moulding, four narrow *paṭṭas*, *tripaṭṭa*, *gaḷa*, *tripaṭṭa*, moulding with three *paṭṭas*, *gaḷa*, three broad *paṭṭas*, another *gaḷa*, three *paṭṭas*, moulding and *āliṅgapaṭṭikā*. On the top of this *upapīṭha* there is a *pradakṣiṇa* about 8' wide.

2. *Adhiṣṭāna*:-

This upper base is 4' high and situated inside the *pradakṣiṇa* and consists of *upāna*, recess, three *paṭṭas*, moulding, four *paṭṭas*, *gaḷa*, moulding in three sections, broad *paṭṭa*, moulding, three *paṭṭas*, *gaḷa* and *āliṅgapaṭṭikā*.

29. *Ibid* pp. 39-40
30. *CII*, no. 41

3. *Porches* :-

There are three porches in the east, north and south leading into the *mukhamaṇṭapa*. There is a low *vēdī* above the *adhiṣṭāna* running on the east, south and north with openings in the porches and in two sections in the west, one on either side of the *Aṅtarāla*. This *Vēdī* is decorated on the outerside with four bands, the lowest containing a row of elephants, the second a row of eight petalled lotuses in compartments, the third a row of fine figure sculptures and the top band containing a row of four petalled lotuses. These bands are the same all over except for the fact that the figure sculpture varies.

*East Porch* (Pl. XVII-1)

(1) The figure sculpture on the front block to the proper right of entrance is as follows :-

(a) Woman standing in *dvibhaṅga* holding a bent garland of beads.

(b) Two women, one standing in *dvibhaṅga* with hands raised above the head and kept in *aṅjalī* and the other also in *dvibhaṅga* holding a fish like object.

(c) Vēṇugopāla standing in *Vytyastapada* playing the flute and a woman standing with a *cāmara* in her upraised right hand.

(d) Two women, one to left standing in *dvibhaṅga* holding a bag in both the hands and the other to right in the same posture with hands held above the head in *aṅjalī*.

(e) Woman standing in *Vytyastapāda* holding *cāmara* in the right hand.

(f) Bhairava standing with *paraśu* in the upper right hand, *triśūla* in the upper left and bowl in the lower left. He wears a long *Kapālamālā* reaching tha knees.

(g) Woman standing in *dvibhaṅga* holding a snake in both the hands.

(h) *Cāmaravāhinī* standing in *dvibhaṅga*.

(i) *Cāmaravāhinī* standing in *dvibhaṅga*.

(j) *Cāmaravāhinī* standing in *Vytyastapāda*.

(k) Woman standing holding dagger in both the hands.

(l) Woman standing with the right hand hanging and the left bent at the elbow and supporting the head inclined to left.

(2) The south section at right angles to No. 1 above contains the following sculptures from east to west :-

(a) Woman standing in *dvibhaṅga* combing hair with the right hand and holding a mirror in the left hand.

(b) Woman standing in *dvibhaṅga* holding a round object in the right hand bent at the elbow and resting below the right breast and keeping the left hand hanging.

(c) Woman standing in *dvibhaṅga* holding a bow in the left hand and arrow in the right hand.

(d) Woman standing in *dvibhaṅga* holding bow and arrows in the left hand and resting the right hand on a tall object.

(e) }
(f) } Same as above.

(g) Woman standing in *samabhaṅga* holding *cāmara,* in the right hand and a round object in the left.

(h) Same as above.

(i) Woman standing with the legs bent at the knees and playing *mṛdanga.*

(j) Woman in the *Bhujaṅgatrāsa* pose holding both her hands up in *vismaya.*

(k) Woman playing *mṛdanga.*

(l) Woman in the *Bhujaṅgatrāsa* pose holding the right hand up in *vismaya* and the left bent at the elbow and kept below the right breast with the palm open.

(m) Woman playing *mṛdanga.*

(n) Woman in the *catura* pose with the palm of the left hand below the right breast and the right hand upraised, bent at the elbow and with its palm resting on the head.

(o) Woman playing *mṛdaṅga.*

(p) Woman standing in *dvibhaṅga* with the right hand raised above the head and holding a *cāmara.*

(3) The section connecting the east and south porticos contains the following sculptures :-

(a) Woman in the *Bhujaṅgatrāsa* pose with the left palm kept below the right breast and the right hand holding a long garland of beads and its palm resting on the head.

(b) Woman standing in *Vytyastapāda* holding *śūla* in the right hand and keeping the left palm below the right breast.

(c) Woman playing *mṛdanga*.

(d) Woman as in (a) above.

(e) Woman as in (c) above.

(f) Woman standing in *dvibhaṅga* holding *cāmara* in the right hand.

(g) Man with a beard standing behind a square shield with swords on it, holding *śūla* in the right hand and resting the left palm on the edge of the shield.

(h) Woman playing *mṛdanga*.

(i) Woman in the *Bhujaṅgatrāsa* pose with the left hand hanging and the right held above the head in *vismaya*.

(j) Woman playing *mṛdanga*.

(k) Woman in the *Bhujaṅgatrāsa* pose with the hands kept in *aṅjalī* below the breasts.

(l) Woman playing *mṛdanga*.

(m) Woman in the *Bhujaṅgatrāsa* pose with the left palm catching the right breast and the right hand bent at the elbow and upraised and its palm resting against the right side of the head.

(n) Woman in *dvibhaṅga* blowing bugle.

(o) Woman standing in *tribhaṅga* holding lotus with stalk in the right hand and a round object in the left.

(4) The front section to the proper left of the entrance contains the following sculptures :-

(a) Sage standing in *samabhaṅga* with his hands in *aṅjalī*.

(b) Nude jaina Tīrthaṅkara.

(c) Woman standing in *dvibhaṅga* with the right hand hanging and the left palm under the chin.

(d) Woman standing in *Vytyastāpāda* playing the flute.

(e) Woman in the *Vytyastapāda* pose with the left hand hanging and the left palm kept below the right breast.

(f) Woman walking with the right hand upraised and the left kept across the left thigh.

(g) Bearded sage seated in *padmāsana*

(h) Woman standing in *dvibhaṅga*.

(i) Woman in the *Bhujaṅgatrāsa* pose with the right hand upraised and the palm on the head and the left palm kept below the left breast.

(j) Woman playing the *mṛdanga.*

(k) Woman as in (i) but with hands and legs in the reverse order.

(l) Woman playing the *mṛdanga.*

(5) The east section at right angles to No. (4) above contains the following sculptures :—

(a) *Cāmaravahini* standing in *samabhaṅga.*

(b) Woman standing in *samabhaṅga* holding a cloth across her knees.

(c) Woman standing in *dvibhaṅga.*

(d) Woman holding two strings of pearls.

(e) Woman standing in *dvibhaṅga* holding an object in each hand.

(f) Woman standing in *dvibhaṅga* with a bow on the left shoulder and arrow in the right hand.

(g) Woman holding a child against her chest.

(h & i) Woman standing in *dvibhaṅga* holding a double string of pearls across the knees.

(j) Woman standing in *dvibhaṅga* with the right hand hanging and the left palm on the stomache.

(k) Nude jaina Tīrthaṅkara.

(l) Woman in the *Bhujaṅgatrāsa* pose with the hands in *aṅjalī* held above the head.

(m) Woman standing in *samabhaṅga* with the hands in *aṅjalī* held above the head.

(n) Nude jaina Tīrthaṅkara.

(o) Woman in *dvibhaṅga* holding a double string of pearls across the knees.

(p) Woman holding sword in her right hand.

(6) The section at right angles to No. (5) above contains the following sculptures :—

(a) Woman in *tribhaṅga* with the right hand holding a bow and the left hanging.

(b) Nude jaina Tīrthaṅkara.

(c) Woman standing with legs bent at the knees.

(d) Woman playing the *mṛdanga.*

(e) Woman standing in *dvibhaṅga* holding a sword with the hilt up.

(f) Woman playing the *mṛdanga*.

(g) Woman in the *Bhujaṅgatrāsa* pose with the left hand hanging and the right palm resting on the head.

(h) Woman playing the *mṛdanga*.

(i) Woman standing in *vytyastapāda*, with the right palm below the left breast and the left hand hanging.

(j) Woman holding an object across her knees.

(k) Nude jaina Tīrthaṅkara.

*South Porch*

(7) The front block to the proper left of the entrance contains the following sculptures:—

(a) Woman standing in *tribhaṅga* holding *cāmara* with handle.

(b) Woman as above standing in *vytyastapāda*.

(c) Woman playing the *mṛdanga*.

(d) Woman in the *Bhujaṅgatrāsa* pose with the left hand hanging and the right palm on the head.

(e) Woman in *tribhaṅga* playing the *mṛdanga*.

(f) Nṛtta-Gaṇapati in the *Bhujaṅgatrāsa* pose holding *paraśu* in the upper right hand, *triśūla* in the upper left, *Daṅta* in the lower right and *mōdaka* in the lower left.

(g) Cāmaravāhinī in the *dvibhaṅga* pose.

(h) Woman in *tribhaṅga* holding a snake in the two hands held above the head.

(i) Bhairava standing in *dvibhaṅga* holding *ḍamaru* in the upper right hand, *triśūla* in the upper left, dagger in the lower right and bowl with skull hanging from it in the lower left, with dog to right.

(j) *Cāmaravāhinī* in *dvibhaṅga*.

(k) Dēvī in the *Bhujaṅgatrāsa* pose with the right leg on *apasmāra* below lying with the upper part of the body raised and the hands in *añjali*. The deity holds *Ḍamaru* and *Ghaṇṭa* in the upper right hands, *triśūla* and another object in the upper left hands and keeps the lower right hanging. There is a man to right kneeling with his hands in *añjalī*.

(8) This section which is at right angles to the above, contains the following sculptures :—

(a) *Cāmaravāhinī.*

(b) Nude jaina Tīrthankara

(c) Woman standing with hands hanging.

(d) *Cāmaravāhinī.*

(e) Vēṇugōpāla.

(f) *Cāmaravāhinī* in *Vytyastapāda.*

(g) Woman in *dvibhaṅga* holding bow in the left hand and arrow in the right.

(h) *Cāmaravāhini* in *dvibhaṅga.*

(i) Woman in *dvibhaṅga* holding a three stringed pearl garland in the hands.

(j) *Mithuna,* with the woman seated on the man's shoulders hugging his head and man hugging her feet.

(k) *Mithuna,* with man holding a woman up catching her lower legs and woman hugging his chest.

(l) *Mithuna* with the man holding a woman up.

(m) *Mithuna* as above.

(n) Bearded man standing behind a square shield holding sword in one hand.

(o) Nude Jaina Tīrthankara.

(9) This section which connects the south and east porches contains the following sculptures :—

(a) Nude Jaina Tīrthankara.

(b) Man holding sword in the right hand standing behind a square shield.

(c) Woman in *dvibhaṅga* holding *cāmara* in the right hand and a round object in the left.

(d) Nṛtta-Gaṇapati in the *Bhujaṅgatrāsa* pose with elephant's ears and one tusk, holding *paraśu* in the upper right hand, *mōdaka* in the upper left, *Daṅta* in the lower right and *mōdaka* in the lower left.

(e) *Cāmaravāhinī* in *Vytyastapāda.*

(f) Woman in *Vytyastapāda* holding bow in the left hand and arrow in the right.

(g) } Nude Jaina Tīrthankaras.
(h) }

(i) Sūrya standing in *samabhaṅga* holding a lotus in each hand and decorated with *cakrakuṇḍalas*, two *graivēyakas*, girdle with pearl hangings, and long garland reaching the knees.

(j) *Cāmaravāhinī* in *Vytyastapāda.*

(k) Bhikṣāṭanamūrti holding *ḍamaru* in the upper right hand, Nandi on pillar in the upper left, dagger in the lower right and bowl with *kapāla* hanging from it in the lower left. He is adorned with *cakrakuṇḍalas*, *graivēyaka*, double girdle and a long garland reaching below the knees. There is a dog to left.

(l) Sūrya as in (i) above.

(m) Eight handed Narasiṁha killing Hiraṇyakaśipu.

(n) *Cāmaravāhinī* in *Vytyastapāda.*

(o) Six handed Nṛtta-Gaṇapati in the *Bhujaṅgatrāsa* pose holding *aṅkuśa* in one upper right hand and keeping another hanging, *paraśu* in one upper left hand and keeping another holding *Daṅta* in the lower right and *mōdaka* in the lower left.

(10) The front block to the proper right of the entrance contains the following sculptures :–

(a) Nṛtta-Gaṇapati in the *Bhujaṅgatrāsa* pose holding *aṅkuśa*, *pāśa*, *daṅta* and *mōdaka* with elephant's ears and one tusk decorated with *Nāga-baṅdha* and a girdle of pearls.

(b) *Cāmaravāhinī* in *dvibhaṅga.*

(c) Nude Bhairava holding *triśūla* in the upper right hand, *ḍamaru* in the upper left and bowl with a skull hanging from it in the lower left. He is adorned with *graivēyaka*, broad girdle and a long garland reaching below the knees. There is a dog to left.

(d) *Cāmaravāhinī* in *dvibhaṅga.*

(e) Bhikṣāṭanamūrti.

(f) *Cāmaravāhinī* in *dvibhaṅga.*

(g) Woman playing the *mṛdanga.*

(h) Woman in the *Bhujaṅgatrāsa* pose with the left palm below the right breast and the palm of the upraised right hand resting on the head.

(i) Woman playing the *mṛdanga.*

(j) *Cāmaravāhinī* in *dvibhaṅga.*

(k) Woman in *dvibhaṅga* holding a garland of pearls.

(l) Woman in *dvibhaṅga* with the right hand in *abhaya* and the left hanging.

(11) The section which is at right angles to No. (10) above contains the following sculptures :—

(a) Woman in *Vytyastapāda* holding *cāmara* in the right hand and a round object in the left.

(b) Vēṇugōpāla in *Vytyastapāda.*

(c) Woman in *Vytyastapāda* holding bow in the left hand and arrow in the right.

(d) *Cāmaravāhinī* in *dvibhaṅga.*

(e) Woman in *Vytyastapāda* holding bow in the right hand and arrow in the left.

(f) *Cāmaravāhinī* in *dvibhaṅga.*

(g) Woman playing the *mṛdanga.*

(h) Woman in the *Bhujaṅgatrāsa* pose with both hands joined and in *ciṅmudra* held above the head.

(i) Woman in *dvibhaṅga* with a garland in both hands held above the head.

(j) Bhikṣāṭanamūrti in *dvibhaṅga* holding *ḍamaru* in the upper right hand, *triśūla* in the upper left, dagger in the lower right and bowl in the lower left.

(k) Woman in *tribhaṅga* with both hands bent at the elbows and raised up in *vismaya.*

(l) Woman playing the *mṛdanga.*

(m) *Cāmaravāhinī* in *Vytyastapāda.*

(n) Nṛtta-Gaṇapati in the *Bhujaṅgatrāsa* pose holding *aṅkuśa* in the upper right hand, *pāśa* in the upper left, *Daṅta* in the lower right and *mōdaka* in the lower left.

(o) *Cāmaravāhinī* in *dvibhaṅga.*

(p) Woman playing the *mṛdanga.*

(12) The section at right angles to (No. 11) above contains the following sculptures :—

(a) Nṛtta-Gaṇapati in the *Bhujangatrāsa* pose.

(b) *Cāmaravāhinī* in *Vytyastapāda.*

(c) *Cāmaravāhinī* in the *Tirascīna* pose.

(d) *Cāmaravāhinī* in *Vytyastapāda.*

(e) Bhikṣāṭanamūrti.

(f) Woman playing the *mṛdanga.*

(g) Woman in the *Lalita* pose with hands held above the head.

(h, i) *Camaravāhinī* in *dvibhaṅga.*

(j) Woman playing the *mṛdanga.*

(k) Woman in the *Bhujaṅgatrāsa* pose with the left palm below the right breast and the right palm on the head.

(l) Woman playing the *mṛdanga.*

(m) Woman as in (k) above.

(n) Woman in *dvibhaṅga* holding a garland in both the hands above the head.

(o) Bhairava holding *ḍamaru* and *triśūla* in the upper hands and dagger and bowl in the lower hands.

*North Porch* :—

(18) The section on the front block to the proper right of the entrance contains the following sculptures :—

(a) Woman playing the *mṛdanga.*

(b) Woman in the *Bhujaṅgatrāsa* pose with the left hand hanging and the right palm between the breasts.

(c) Woman playing the *mṛdanga.*

(d) Woman in the *Bhujaṅgatrāsa* pose with the left hand hanging and the right palm resting on the head.

(e) Nude Jaina Tīrthaṅkara.

(f) Woman in *dvibhaṅga* holding a long object above the head.

(g) Woman in the *Vytyastapāda* pose.

(h) Woman as above playing a flute.

(i) Woman in the *Bhujaṅgalalita* pose with both the palms on the abdoman.

(j) Woman in *dvibhaṅga* holding a long *śūla.*

(k) Woman in *dvibhaṅga* holding a double string of pearls.

(19) The Section at right angles to No. 18 above contains the following sculptures :—

(a) Bearded sage standing in *samabhaṅga* with the hands in *aṅjalī*.

(b) Woman in *tribhaṅga* with bow in the left hand and arrow in the right. A man picks a thorn from the under side of her left foot.

(c) *Cāmaravāhinī* in *dvibhaṅga*.

(d) Woman in *dvibhaṅga* holding a double string of pearls.

(e) Woman as above holding a long object above her head.

(f) Woman in *tribhaṅga* with the left palm resting on the left thigh and the right hand holding a long object up.

(g) Woman in *tribhaṅga* holding a long object above the head.

(h) Woman in *Vytyastapāda* holding flute on the chest.

(i, j) Woman in *tribhaṅga* holding a cloth across her knees.

(k) Woman in *dvibhaṅga* with dagger in the right hand and the left at *kaṭi* holding a string of pearls.

(l) Woman in *tribhaṅga* with the left hand holding a mirror and the right holding the end of a cloth spread across the knees.

(m) Woman in *dvibhaṅga* holding a sword with the point down in the right hand and resting the left palm below the left breast.

(n) Woman in *dvibhaṅga* with arrow in the right hand and shield in the left.

(o) Woman as above holding a long stick in both the hands.

(20) The Section at right angles to No. 19 above contains the following sculptures :—

(a) Woman in *dvibhaṅga* holding *vīṇa* in the right hand and keeping the left palm againt the left side of the head.

(b) Woman playing the *mṛdanga*.

(c) Woman in the *Bhujaṅgatrāsa* pose with the left palm below the right breast and the right palm on the head.

(d) Woman playing the *mṛdanga*.

(e) Side view of a woman with the right hand stretched.

(f) Woman in *dvibhaṅga* holding a stout garland at the ankles.

(g) Woman in *dvibhaṅga* holding a sword with the point down.

(h) Woman as above with the left hand hanging and the right holding an object up.

(i) Woman as in (g)

(j) Woman as in (e).

(k) Nude Jaina Tīrthankara.

(l) Man seated in *padmāsana* with his hands in *aṅjalī*.

(m) *Cāmaravāhinī* in *dvibhaṅga*.

(17) The section on the front block to the proper left of entrance contains the following sculptures :—

(a) Woman in the *Lalita* pose with the left palm below the right breast and the right palm on the head.

(b) Nṛtta-Gaṇapati in the *Bhujaṅgatrāsa* pose.

(c) Nude Jaina Tīrthankara.

(d) Woman standing in *samabhaṅga* holding a long object.

(e) Woman playing the *mṛdanga*.

(f) Woman in the *Bhujaṅgatrāsa* pose with the left hand hanging and the right palm on the head.

(g) Embracing *mithuna*.

(h) *Cāmaravāhinī* in *dvibhaṅga*.

(i) Woman walking holding an object in the right hand above the head.

(j) Woman with the left hand below the right breast and the right upraised.

(k) Bhairava.

(l) Woman in *dvibhaṅga*.

(16) The Section at right angles to No. 17 above contains the following sculptures :—

(a) Woman standing under a tree with the left hand catching the end of the cloth and the right on the head of a boy standing to right.

(c) Man standing under a tree in *dvibhaṅga* with the hands on the hilt of a sword with its point resting on the ground.

(c) Embracing *mithuna* under two trees.

(d) *Mithuna* in the sex act under a tree.

(e) A man and two women under a tree in an amorous pose.

(f) *Mithuna* in the sex act.

(g) Woman in *Vytyastapāda* under a tree with bow on the left shoulder and arrow in the right hand.

(h) Woman as above picking a thorn from the under side of her left foot with an arrow held in the right hand.

(i) Woman playing the *mṛdanga.*

(j) Woman in the *Bhujaṅgatrāsa* pose with the left hand on the left breast and the right palm on the head.

(k) Woman playing the *mṛdanga.*

(l) Woman in *dvibhaṅga* with the left hand hanging and the right holding a long object above the head.

(m) Bhairava.

(n) Woman in *dvibhaṅga* holding a long object above the head with both the hands.

(15) The section at right angles to No. 16 above contains the following sculptures :-

(a) Bearded sage standing in *samabhaṅga.*

(b) Woman playing the *mṛdanga.*

(c) Woman in the *Bhujaṅgatrāsa* pose with the left palm below the left breast and the right palm on the head.

(d) Woman playing the *mṛdanga.*

(e) *Cāmaravāhinī* in *Vytyastapāda.*

(f) Nude Jain Tīrthankara.

(g) Woman standing in *Vytyastapāda* holding a bent stalk above the head.

(h) Woman standing in *samabhaṅga* with the hands in *aṅjalī*.

(i) Woman playing the *mṛdanga*.

(j) Woman in the *Bhujaṅgatrāsa* pose with the right palm below the right breast and the left palm on the head.

(k) Woman playing the *mṛdanga*.

(l) Woman standing in *tribhaṅga* with the right hand hanging and the left bent at the knee and resting on the stomache.

(m) Woman playing the *mṛdanga*.

(n) Woman in the *Bhujaṅgatrāsa* pose with the left hand hanging and the right palm on the head.

(13) The section connecting the south porch and the *Aṅtarāḷa* of the temple contains the following sculptures :-

(a) Woman in the *Bhujaṅgatrāsa* pose with the left palm below the right breast and the right palm on the head.

(b, c) Woman playing the *mṛdanga*.

(d) Woman as in (a) above.

(e) Woman as in (b) and (c) above.

(f) Woman in *dvibhaṅga* with the right hand in *abhaya* and the left holding a round object.

(g) Nude Jaina Tīrthankara.

(h) *Cāmaravāhinī* in *Vytyastapāda*.

(i, j) *Cāmaravāhinī* in *dvibhaṅga*.

(k) Nṛtta-Gaṇapati in the *Bhujaṅgatrāsa* pose.

(l) *Cāmarvāhinī* in *dvibhaṅga*.

(m) Sūrya standing in *samabhaṅga* holding a lotus in each hand.

(n) *Cāmaravāhinī* in *dvibhaṅga*.

(o) Bhairava.

(p) *Cāmaravāhinī* in *dvibhaṅga*.

(14) The section connecting the north porch and the *Aṅtarāḷa* contains the following sculptures :-

(a) *Cāmaravāhinī* in *dvibhaṅga*.

(b) Woman in *dvibhaṅga* with hands is *aṅjali*.

(c) Woman standing with the lower part of the left leg resting on the right knee.

(d) Woman playing the *mṛdanga.*

(e) Woman in *tribhaṅga* with the hands hanging and the hair flowing down in two plaits.

(f) Woman standing in *tribhaṅga* with another woman seated to her right.

(g) Woman standing in *Vytyastapāda* with the right hand hanging and the left on the abdoman.

(h) Woman standing in *tribhaṅga* with the right band hanging and the left holding an object.

(i) Woman standing in *dvibhaṅga* holding an object above the head.

(j) Woman in the *Bhujaṅgatrāsa* pose with the right hand hanging and the left palm on the head.

(k) Woman standing in *tribhaṅga* holding a mirror in the right hand and a long object in the left against the abdoman.

(l) Woman in *Vytyastapāda* holding a long stalk in both the hands.

(m) Woman in *tribhaṅga* holding one end of a garland in the left hand below the left breast and keeping the right hand hanging and holding the other end of the garland.

(n, o) Bearded sage standing in *samabhaṅga.*

## THE WALLS

*South wall of the Aṅtarala* :-

There is a broad band above the *adhiṣṭāna* containing the following decorations.-(1) *makaramukha* (2) Creeper (3) *makaramukha* (4) creeper (5) Gaṇapati seated with two elephants, one on each side, with their trunks knotted above his head. (6-9) as in 1-4. (10-13) as in 1-4. (14) Bhikṣāṭana (15-18) as in 1-4 (19-22) as in 1-4.

(23) Bearded sage seated in *padmāsana.* (24-27) As in 1-4.

The wall above this band is decorated as follows.

(1) Pilaster.

(2) Empty space.

(3) Recess with a miniature *vimāna* on three slender pilasters and with five *talas* and a round *śikhara.*

(4) Projection with four pilasters. Those at the ends are decorated with pearl hangings at the top. The two central pilasers support a *śālā* which has a projecting *kapōta* in tiers, *gaḷa*, *kapōta* and a crowning *Nāgara śikhara*.

(5) Recess with a miniature *vimāna* of five *talas* and round *śikhara* on three slender pilasters.

(6) Projection with pilasters and *śālā* as in (4) above.

(7) Recess as in (5) above.

(8) Projection with pilasters as in (4) above.

(9) Recess as in (5) above.

*North wall of the Aṅtarāḷa* :-

The band at the base of this wall contains four elephants, *makara*, two elephants, *makara*, elephant, *makara*, Bhairava between two elephants, *makara*, *makara*, elephant, *makara*, Gaṇapati seated between two elephants, *makara*, elephant, *makara makara*, *makara*, elephant, Gaṇapati seated between two elephants, elephant, *makara*, elephant and two elephants.

The wall above this ba d is similar to the south wall.

*South wall of the Garbhagṛha* :-

The band at the base of the wall contains *makramukha*, creeper, elephant, creeper, *makaramukha*, *makaramukha*, creeper, elephant, and *makaramukha*.

The wall above this band is decorated as follows :-

(1) Projection with four pilasters with a *śālā* above the two central pilasters.

(2) Recess with a miniature *vimāna* of five *talas* on a pilaster.

(3) Projection with four pilasters with a *śālā* above the two central pilasters.

(4) Recess with a miniature *vimāna* of five *talas* over a pilaster.

(5) Wide projection with three shrines in a vertical row (Pl. XVII-2). The *adhiṣṭāna* of the lowest shrine contains on the east and west a miniature *vimāna*, a pillar, a miniature shrine and a pillar. The part above is decorated with pearl garlands. Above is a band with three elephants and above it a band with three pilasters and three compartments containing two lions and a swan. The front part has the *adhiṣṭāna* in three sections

projecting from one another. Above it are a finely carved pillar, recess, with a miniature *vimāna* of four *talas* on a pilaster and a *Nāgara śikhara*, another finely carved pillar on each side with nandi facing the west in the centre. Above is a projecting band in three sections each decorated with pearl hangings. Then there is a narrow recess. Above is a broad band containing the figures of a man kneeling with his hands in *a ñjali*, elephant, man running in consternation, elephant, Bhairava, elephant, elephant with the tip of its trunk resting on the underside of the foot of a man, man with the right leg placed behind with the right hand holding a sword above the head and the left holding a shield, elephant catching the thigh of a man before it and man with a sword in the upraised right hand and a shield in the left. Above this is another band with eight pilasters and the figures of a lion, swan, lion with forepaw raised, swan, lion, swan and lion.

Above this is the lowest of the three shrines in the vertical row. There are double pillars on each side with a square projection on each containing a small niche. Eech pillar has a roll capital with a hole on the underside. These pillars support a projecting *kapōta* or cornice in three sections, with a row of lotus buds hanging on the underside. The second and third shrines are similar though smaller. On the sides there are fret work frames with holes.

(6) Projection with two pilasters.

(7) Projection with two pilasters.

(8) Recess with a miniature *vimāna* of five *talas* on a pilaster.

(9) Projection with four pilasters with a *śālā* above the two central pilasters.

(10) Recess with a miniature *vimāna.*

(11) Projection as in (9) above.

*West or back wall*:—

The decoration on this wall on either side of the three shrines in the centre is similar to that of the south wall.

The *adhiṣṭāna* of these shrines has on each side two pillars and two miniature *vimānas* on pilasters. The front side contains in a row a pillar, a miniature shrine on a pilaster, nandi, a miniature shrine on a pilaster and a pillar. Above is a projecting band

with pearl decoration and above it is a recess. Then there is another band which has two elephants, a *makarā*, elephant and *makara* on the east and west sides and *makara*, elephant, *makara*, elephant, two *makaras* from whose mouths emanates a creeper forming three arches with the figure of Surya below the central arch, elephant, *makara*, elephant and *makara*. There is another band above which has the figures of: four lions in three compartments in the sides and two lions, lion, swan, swan, lion and woman fighting a lion in the front. Other details are the same as those of the shrines on the south wall. There are three *Nāgara vimānas* on the architrave above the entrance of the *Garbhagṛha* of the lowest shrine.

*North wall of the Garbhagṛha* :—

The decoration on this wall is similar to that of the other two walls.

The miniature *vimānās* on the bands of the *adhiṣṭāna* of the vertical row of the three shrines contain *Nāgara śikharas*. These shrines are similar to those on the other two walls.

## FIGURE BRACKETS

There are thirty eight figure brackets attached to the short pillars which are on the *vēdī* on the three sides of the *Mukhamaṇṭapa*, which support the heavy roof above. These brackets are of the following description (Pl. XVIII, XIX & XX) :—

East porch – front side – above the north block –

(1) Woman standing under a tree with the right leg stiff and the left foot across the right knee, with bow in the left hand and the right hand hanging. A man to left picks out a thorn from the underside of her left foot.

(2) Woman in the *Bhujaṅgatrāsa* pose with the left palm below the left breast and the right palm resting on the head. There is a man on either side at bottom playing the *mṛdanga*.

East porch – North side –

(1) Elephant below with the trunk stretched, lion above with its right leg resting on the head of the elephant and the left leg

on the tip of its trunk and the two forepaws upraised. There is a man below the left forepaw.

East porch – front side – above south block –

(1) Woman in *Vytyastapāda* under a tree with the left hand below the abdoman and the right upraised holding lotus with stalk.

(2) Woman in *tribhaṅga* with a snake coming down her shoulders and on to the thighs, holding another snake up in both the hands above the neck.

East porch - South side.

(1) Two *yāḷis* as on the north side.

(2) Piece at right angles to the above - two *yāḷis*.

(3) Piece to south connecting the east and south porches - 2 *yāḷis*.

South porch - front side - east block.

(1) Woman standing under a bower in *Vytyastapāda* with bow in the left hand.

(2) Woman in the *Bhujaṅgatrāsa* pose with the left palm touching the right breast and the right hand held up in *vismaya*.

South porch - front side - west block.

(1) Woman in *tribhaṅga* with the feet facing opposite directions and the hands at *kaṭi*.

(2) Woman in the *Bhujaṅgatrāsa* pose with both the hands raised up in *vismaya*.

*South porch* - West side. Two *yāḷis*.

*South porch* - connecting piece. Two *yāḷis*.

Piece connecting with the wall of the *Aṅtarāḷa* - Two *yāḷis*.

Piece adjacent to the one connecting the north porch - Two *yāḷis*.

Piece connecting above with north porch Two *yāḷis*.

*North porch* - front side - west block.

(1) Woman in *Vytyastapāda* with the left palm between the breasts and the right held up in *vismaya*.

(2) Woman in *dvibhaṅga* with both the palms behind the head.

*North porch* - front side - East block.

(1) Woman in the *Bhujaṅgatrāsa* pose with both the hands upraised in *Cinmudra*.

(2) Woman in *Vytyastapāda* with the right hand held up in *vismaya* and the left palm on the abdoman. There are a man to right and womam to left holding up a garland flowing across the lower part of her legs.

*North porch* - East side—Two *yāḷis*.

Piece adjacent to the above—Two *yāḷis*.

Piece connecting the above with the East porch—Two *yāḷis*.

*Sculptured slabs*:—

These are in pairs on either side of the entrances of the porches.

The slab on the right side of the entrance of the east porch (Pl. XXI-I) contains the figure of a woman standing under a creeper in *tribhaṅga* holding a plant in both the hands. She wears *patra-kuṇḍalas*, broad *graivēyaka*, *hāra*, girdle, with pearl hangings and *ardhōruka*. There is a *cāmaravāhinī* in *dvibhaṅga* to right. The slab on the left side contains (Pl. XXI-2) the figure of a woman in the *Bhujaṅgatrāsa* pose with the right hand hanging holding a piece of cloth, and the left elbow resting at *kaṭi*. Two plaits of hair hang to the sides. She wears *cakrakuṇḍalaś*, *graivēyaka*, *hāra* of pearls, broad girdle and *ardhōruka*. There is a woman on each side at bottom playing *mṛdanga*.

The slab on the right side of the entrance of the south porch contains the figure of a woman (Pl. XXII-1) in *Vytyastapāda* with a *cāmara* held above the head in the right hand and the left palm resting on the left thigh. She wears *cakrakuṇḍalas*, *hāra*, broad girdle, and a long garland of beads hanging from both the shoulders. There is a *cāmaravāhinī* on each side at bottom and a monkey picking a thorn from the underside of the right foot of the woman. The slab to left contains the figure of a woman (Pl. XXII-2) in *Vytyastapāda* holding with her right hand above the head a tube from which emerge three lotus buds and hanging the left hand to the side holding a lotus. There is a *cāmaravāhinī* in *vytyastapāda* to right and another in *dvibhaṅga* to left at the bottom.

The slab to the right of the entrance of the north porch contains the figure of a woman (Pl. XXIII-1) in *Vytyastapāda*

holding a *cāmara* above the head in the right hand and the left palm resting on the left thigh. She wears *cakrakuṇḍalas*, *graiveyaka*, *hāra* and broad girdle. A long garland of beads hangs from her shoulders. There are a *cāmaravāhinī* to right and a *cāmaravāhinī* and another woman to left at the bottom. The slab to the left of the entrance contains the figure of a woman (Pl. XXIII-2) with the right leg slightly bent and the left leg thrown across the right holding bow in the left hand and arrow in the right. There are a man to right picking a thorn from the under side of her foot with a dagger and a man with *cāmara* to left at the bottom.

## VIMĀNA

The *vimāna* above the *garbhagṛha* is partly fallen. Only four *talas* are visible and each of them contains the distended series of *kūṭa*, *pañjara*, *kūṭa*, *pañjara*, *śālā*, *pañjara*, *kūṭa*, *pañjara* and *kūṭa*. There is a *śukanāsa* projecting from the front base of the *vimāna* and covering the *Aṅtarāḷa* below. Its sides are decorated with the series—*kūṭa*, *pañjara*, *kūṭa*, *pañjara* and *śālā* in two *talas*.

## ROOF

There is no *kapōta* or cornice above the walls. The roof projects about 3 feet forward and contains as many projections as there are on the walls and *adhiṣṭāna* below. The underside is cut by vertical and horizontal rafters into numerous compartments. There are rows of lotus buds hanging.

## INTERIOR

The inner side of the *Vēdī* on the edges of the *Mukhamaṇṭapa* is decorated with compartments containing rows of four petalled lotuses.

All the pillars in the *maṇṭapa*, excepting the four in the centre, are simple. They have five carved bands in the centre and a rectangular block at the base and top. The underside of the *phalaka* is adorned with lotus leaves. There is a roll and leaf capital above.

*Minor Shrines* :—

There are seven minor shrines on the *vedi*. The first is to the left of the *Aṅtarāḷa* and contains only the *Garbhagṛha*. Its *dvara* is between two pilasters with a *dvarapālaka* at the base of each,

and a roll and leaf capital above. There are three miniature *vimānas* on the architrave with two pilasters with a swan above in between them. There is a projecting *kapōta* with rows of lotus buds on the under side and eight semi-circular elevations above. The *paḍi* or base piece is in three projections and the lintel of the upper cross beam contains the figure of Gaṇapati. The second is a shrine of Durgā situated almost in the north-west corner of the *Vēdī*. The third, situated in the north-east corner, is another Gaṇapati shrine. The fourth is to the left of the entrance of the east porch and contains an icon of Bhairava. The other three are in corresponding positions on the southern half of the *Vēdī*. There is a Saptamāṭṛka slab to the right of the entrance of the south porch.

*The Central Pillars* (Pl. XXIV, XXV & XXVI-I) :—

These pillars are richly carved and contain fine sculptures. Each of them contains generally, from bottom to top (a) an arch on each face at base with a sculptured figure inside (b) rectangular block (c) recess (d) *tripaṭṭa* (e) recess (f) broad *paṭṭa* (g) band with creeper design (h) recess with fine round bands containing diamond and bead decoration (i) band with dancers and musicians (j) band with bead hangings (k) *Paṭṭa* (l) recess (m) *Paṭṭa* with figure sculpture (n) circular part richly carved (o) round moulding with pearl hangings, (p) row of swans (q) round part with lotuses (r) circle with lotus buds hanging on the under side (s) *Phalaka* and (t) roll capital with leaf hanging. These Pillars Contain fine dance sculptures (Pl. XXVI.2, XXVII, XXVIII and XXIX).

Each pillar contains the following sculptures :—

*Pillar A* :— *South-eastern angle.*

1. Band with sixteen *mithunas* in various poses including the sex act.

2. Band in eight sections each with a group of dancers and musicians.

3. Band with the south face containing Nṛtta-Gaṇapati with two musicians on each side.

4. Band with the west face containing a group of six dancers.

5. Band with the north face containing one dancer and four musicians.

6. Band with a rectangular block on the north face containing a dancer in the centre with one dancer emanating to each side from her and three musicians on either side.

*Pillar B - at the south-western angle.*

1. The east face contains a group of eight dancers and the top part contains a band with two dancers emanating from one in the centre and three musicians to right and two to left.

The top part of the west face contains a man in *Vytyastapāda* with bow in the left hand and arrow in the right with two women on either side.

The top part of the north face contains the Samudramadhana.

*Pillar C - in the north-west corner.*

The top band of the east face contains Gōpīvastrāpaharaṇa while that on the south face is decorated with two dancers in the centre accompanied by two musicians on either side. The top part of the west face contains Samudramadhana with Lakṣmī coming out of the ocean while that of the north face contains three dancers with two musicians on each side.

*Pillar D at the north-eastern angle.*

The top band of the east face of this pillar contains two dancers and three musicians. The top band of the west face is adorned with a dancer, woman playing *mṛdanga*, dancer, woman playing *mṛdanga*, dancer and woman playing *mṛdanga* in a row.

The underside of the ceiling above the pillars has fine sculptures. (Pl. XXX).

*Aṅtarāḷa entrance.*

This consists a pilaster and a jamb on either side of the entrance which contain fine sculptures.

The *paḍi* or base piece consists four compartments under each jamb and seven in the centre. The compartments below the right jamb contain (1) man with sword in the right hand standing behind a square shield (2) woman in *dvibhaṅga* holding *śūla* in the right hand (3) woman in *Vytyastapāda* with the right hand hanging and the left holding a bundle of lotus leaves and (4) woman holding a bag in the right hand and a round object in the left.

The compartments below the left jamb contain the figures of (1) woman in *dvibhaṅga* holding a suckling child in the right hand and a round object in the left (2) woman in *Vytyastapāda* holding bow and arrow in the right hand and keeping the left in *varada* (3) woman in *Vytyastapāda* holding a stick in the right hand and a plant in the left and (4) man with sword in the right hand standing behind a square shield.

The compartments below the *paḍi* contain the figures of (1) woman in *dvibhaṅga* with the left leg slightly bent holding a snake in the two hands lifted above the head (2) woman in *Vytyastapāda* holding a stick in the left hand and a bag in the hanging right hand (3) woman in *Vytyastapāda* holding a lotus in the right hand (4) *Cāmaravāhinī* in *dvibhaṅga* (5) woman in *Vytyastapāda* as in number (2) above and (6) woman in *dvibhaṅga* holding a long object in both the hands raised above the head.

The bases of the jambs also contain fine sculptures. The base of the right jamb contains the figures of (1) woman standing under a tree with a monkey on one branch, with the left leg behind the right, with the right palm on the knot of the hair and the left on the stomache. (2) woman in *dvibhaṅga* with the right palm on the head and the left on the leg (3) woman holding a bow in the left hand (4) woman holding lotus in the right hand and keeping the lelft palm on the right breast and (5) woman in *dvibhaṅga* with the right hand held up in *vismaya* and the left resting on the stomache holding an object. The base of the left jamb contains (1) woman standing with the right leg behind the left and with the right hand held above the head (2) woman in *dvibhaṅga* with the right hand held above the head (3) woman in the above pose with the left palm on the right side of the waiste (4) woman in *tribhaṅga* with the right leg behind the left standing on the tips of the toes and with the left hand held above the head and the right palm on the abdoman and (8) woman in *dvibhaṅga* with bow on the left shoulder and the hands in *aṅjalī*.

The portion above the jambs contains fretwork frames with circles containing the figures of dancers and musicians. The pillars have similar medallions with dance sculptures all over.

The verticals and cross beam of the *dvāra* are decorated with diamond cutting and the lintel has the figure of Gajalakṣmī. The architrave above contains the figure of Naṭarāja in the centre and Gaṇapati and Dēvī at the extremes. In between are four dancing deities on each side.

*The Garbhagṛha* :—

The jambs on either side of the entrance of this structure are in four sections containing (1) vertical row of musicians and dancers (2) vertical row of lions with an elephant at the base (3) pillar and (4) vertical with creeper design.

The verticals of the *dvāra* have *pūrṇakuṁbhas* at the base and diamond cutting all over. The lintel is carved into a miniature shrine. There is a projecting canopy above with a row of lotus buds hanging on the underside. The architrave above contains five miniature *vimānas*. There is a projecting plank along each side wall in the interior and a moon stone before the *paḍi* of the entrance.

The central band of the *Vēdī* above the adhiṣṭāna is decorated with figures in dance poses (Pl. XXXI & XXX II).

## SHRINES IN THE COMPOUND OF THE RUDRĒS'VARA TEMPLE

I. Shrine opposite the north porch.

This shrine, which is partly ruined, consists of the *Garbhagṛha*, *Aṅtarāḷa* and the *mukhamaṇṭapa* with a porch and faces the east.

Its *upapīṭha* is buried and covered by the fallen stones. The *adhiṣṭāna* consists of *upāna*, recess, moulding, recess and *āliṅgapaṭṭikā* with semi-circular hangings along the edge.

The walls are decorated on the outer side. The north and south walls contain pilaster, miniature *vimāna* of seven *talas* on a pilaster, pilaster with a miniature shrine with *Nāgara śikhara*, miniature *vimāna* on a pilaster, pilaster, miniature *vimāna* on a pilaster, pilaster, miniature *vimāna* on a pilaster, wide pilaster with a miniature shrine having a *Nāgara s'ikhara*, miniature *vimāna* on a pilaster, pilaster and pilaster. The back wall on the west is decorated with pilaster, miniature *vimāna* on a pilaster, pilaster, miniature *vimāna* on a pilaster, wide pilaster containing

a miniature shrine with *Nāgara śikhara*, miniature *vimāna* on a pilaster, pilaster, miniature *vimāna* on a pilaster and pilaster.

There is a projecting canopy above the walls with five rows of lotus buds hanging on the under side.

The greater part of the *vimāna* of the shrine is fallen. Only the first *tala* is intact and it contains the series – *kūṭa*, *kūṭa*, *śālā*, *kūṭa* and *kūṭa*. There is a *Śukanāsa* projecting from its front base and covering the *Aṅtarāḷa* below.

The *maṇṭapa* has a low *vēdī* on three sides decorated on the outer side with two bands of lotuses.

There are a nandi and a damaged icon of Gaṇapati at the entrance of the *maṇṭapa*. There are four central pillars inside, plain and simple. The beams above these pillars contain lotus, on the underside. The jambs of the entrance of the *Aṅtarāḷa* and the *Garbhagṛha* contain sculptures at the bases and fretwork frames above. There is a projecting canopy above the entrances of the two structures. The architrave above the entrance of the *Aṅtarāḷa* has the figure of Naṭarāja dancing in the *Bhujaṅgatrāsa* pose in the centre and musicians on either side. There are projecting planks along the three walls of the *Garbhagṛha*.

II. Shrine opposite the East porch.

This is almost entirely in ruins and only the high *adhiṣṭāna* and the parapet decorated with bands of lotuses are in tact.

III. *Maṇṭapa* opposite the south porch.

Only two elephants, one on each side of the entrance, are in tact.

IV. Ruined *maṇṭapa* adjacent to the above *maṇṭapa*.

## SHRINES OUTSIDE THE RUDRĒS'VARA TEMPLE

There are many shrines outside the main temple in varying conditions of preservation.

I. Shrine at the eastern end of the tank bund.

This is a small but interesting structure and a replica of the main temple in plan and general features. It consists of the

*Garbhagṛha, Aṅtarāla* and *Mukhamaṇṭapa* with three porches and faces the west.

The *adhiṣṭāna* consists of *upāna, paṭṭa*, recess, broad *paṭṭa* moulding, recess, *dvipaṭṭa, gala*, moulding and *ālinġapaṭṭikā*.

The walls of the shrine are plain but for a band of elephants at the base. The roof projects forward and there are two rows of lotus buds along the edges on the under side.

The porches contain a *vēdī* above the *adhiṣṭāna* decorated on the outerside with a band of elephants, a band of lotuses and a projecting flat cornice. There are two pillars in the front and four at the back on this *vēdī* supporting the roof above in each porch.

There are four central pillars inside the *maṇṭapa* adorned with sculptures. One pillar contains the figures of (1) a woman dancer accompanied by a woman playing *mṛdanga* on each side (2) woman in *dvibhaṅga* holding a snake in both hands above the head with a woman in the *Bhujaṅgatrāsa* pose to right holding up a *vīṇā* and another to left playing a *vīṇā*. (3) woman in *dvibhaṅga* with *cāmara* in the upraised right hand and a round object in the left. There is another woman in *dvibhaṅga*, with both hands holding round objects and raised above the head. A third woman is in the same posture with the right hand kept behind the back and the left holding a long object and (4) nude Jaina Tīrthankara with a woman on either side keeping the hands in *aṅjalī*. The second pillar contains the figures of (1) woman in the *Bhujaṅgatrāsa* pose with the right palm on the head and the left on the stomache with a woman playing *mṛdanga* on either side. (2) Nṛtta-Ganapati (3) woman holding *cāmara* in the right hand and a bag in the left with a *cāmaravāhinī* on either side and (4) woman dancer in the centre with one dancer emanating from her to each side. The third pillar contains the figures of (1) woman in the *Bhujaṅgatrāsa* pose with the hands held above the head and with a woman playing *mṛdanga* on either side. (2) woman in *dvibhaṅga* with a fish in the two hands with a *cāmaravahinī* and a boy (3) two *cāmaravahinīs* and (4) woman in the *Bhujaṅgatrāsa* pose with the right palm on the head and a woman playing *mṛdanga*. The fourth pillar contains the figures of (1) woman in the *Bhujaṅgatrāsa* pose with the right palm on the head and the left on the abdoman and a woman playing *mṛdanga* on either side (2) two

women dancers emanating to the sides from another in the centre with her hands in *aṅjalī* kept above the head. The dancers on the sides hold bag in the right hand and keep the left palm on the head (3) woman in the *Bhujaṅgatrāsa* pose with the left palm on the head and the right below the right breast. There is a woman playing *mṛdaṅga* on either side and (4) woman playing *vīṇā* with the right leg behind the left. A woman stands to right with the right hand held up in *vismaya* and the left palm on the abdoman.

The underside of the ceiling contains nine compartments. That part above the four central pillars has treble lotus with a bud in the centre.

The entrance of the *Aṅtarāḷa* is well carved. The *paḍi* or base piece is in three sections, the central one projecting. The base of the right jamb contains the figures of a *cāmaravāhinī* in *Vytyastapāda* and two women with the right palm on the head and the left on the abdoman. The base of the left jamb contains the figures of a woman in *dvibhaṅga* with a bag in the left hand, a woman in *tribhaṅga* with the right hand upraised and the left resting on the right thigh and a *cāmaravāhinī* in *vytyastapāda*. There is a fretwork frame above each jamb. The verticals of the *dvāra* contain a *cāmaravāhinī* at the base and diamond cutting all over the cross beam similarly carved.

The lintel contains a figure of seated Gaṇapati. There is a projecting canopy above the *dvāra* in three sections. The architrave above it has five miniature *vimānas*.

The entrance of the *Garbhagṛha* is also carved. There are a *cāmaravāhinī* and a *dvārapālaka* at the base of the right jamb and *cāmaravāhini* and Śiva at the base of the left jamb. There is another *cāmaravāhinī* at the base of the two verticals.

There is a miniature shrine on the *vēdī* in one corner. The base of each jamb of the entrance of this shrine contains the figures of a *dvārapālaka* and two *cāmaravāhinīs*. The architrave above the entrance has three miniature shrines. Inside is a fine icon of Viṣṇu.

II. Three shrines at the western end of the tank bund.

*Shrine A* :—

This is partly in ruins and contains only the *Aṅtarāḷa* and the *Garbhagṛha*. The *dvāra* of the *aṅtarāḷa* has a jamb and a pilaster

on either side. The bases of the jambs contain a few sculptures- (1) woman in *Vytyastapāda* holding a long object in the hands above the head and man in *dvibhaṅga* holding dagger in the right hand and raising the left up in *vismaya*. (2) group of women under a tree, one with the right foot thrown back from which a monkey picks a thorn, another in *dvibhaṅga* with the hands in *aṅjalī* and a *cāmaravahinī* in *vytyastapāda*. (3) woman in *Vytyastapāda* holding up a snake in both the hands and another holding snake in the right hand and keeping the left palm below the right breast. (4) two women in *vytyaspāda* holding *cāmaras* in the right hands and keeping the left hands on the right thighs. There is another woman in *dvibhaṅga* with her hands in *aṅjali*.

The *paḍi* is in three sections and the cross beam has a lintel adorned with the figure of Gajalakṣmī.

The entrance of the *Garbhagṛha* contains a jamb and a pillar on either side. The base piece of the right jamb has the figure of Viṣṇu standing in *tribhaṅga*. There are a man and a woman to right and a woman to left. The base piece of the left jamb has the figure of Viṣṇu in *Vytyastapāda* with two women on either side. The *paḍi* has a semi-circular projection in the centre and the cross beam has five projections with two rows of lotus buds hanging on the under side. The lintel has a figure seated in the *dhyāna* pose. Inside the *Garbhagṛha* there are plank shelves along two walls and a projecting canopy against the back wall. There are four pilasters in the four corners and a band of lotus petals at the top of each wall.

*Shrine B*:—

This shrine too contains only the *Garbhagṛha* and the *Aṅtarāḷa*. The base of the right jamb of the entrance of the *Aṅtarāḷa* contains the figures of three women standing under a tree, one in *Vytyastapāda* with hands akimbo, one in the same pose holding a *cāmara* and the third with the right leg behind the left and with the right hand hanging and the left palm on the abdomen. The jamb to left contains at its base the figures of one woman in *Vytyastapāda* with a parrot, another combing the hair looking into a mirror and the third offering a fruit to a parrot. There are fret work frames above the bases. The verticals are decorated with diamond cutting and the lintel contains the figure of Gajalakṣmī. There is a canopy above in three projecting sections.

The entrance of the *Garbhagṛha* is guarded by *dvārpālakas* and *cāmaravāhinis*. There is a projecting canopy above in three sections with three rows of lotus buds on the underside. There are plank shelves along each of the walls.

*Shrine C*:–

This is a triple shrine facing the east and is in a ruined condition. There is a low *vēdī* on the *adhiṣṭāna* which is now buried. The roof projects from the walls and contains rows of semi-circles on the under side.

The central *maṇṭapa* has four plain pillars with a raised part between them.

The bases of the jambs of the entrances of the *Aṅtarāḷas* of the shrines contain the figures of woman with bow and sword, *Cāmaravāhinīs*, women with hands in *aṅjalī*, woman holding a snake in the two hands, woman standing under a tree and picking a thorn from her foot and a woman holding a bundle of buds.

All the shrines have architraves decorated with a row of five miniature *vimānas*. There are a number of loose icons in the *maṇṭapa* and a Saptamāṭṛka slab with S'iva and Gaṇapati at the ends.

III. Triple shrine to the west of the main temple.

This shrine has a central *mukhamaṇṭapa*, shrines on the north, west and south and a porch in the east. There is a low *vēdī* above the *adhiṣṭāna* connecting these shrines and its outer side, which is in eight sections, is decorated as follows:–

(a) This is to the right of the entrance of the porch. This has two panels, one containing the figure of a *Dēvī* seated in *Vīrāsana* with a lotus in the right hand and the other containing panels of women dancers.

(b) This is at right angles to (a) and contains a band with seven miniature *vimānas* and another containing four compartments with women dancers and S'iva seated in *Vīrāsana* holding *triśūla* and *ḍamaru* in two hands and keeping the other two in *abhaya* and *Varada* with a *cāmaravāhinī* on either side.

(c) This is to the west of the southern shrine and contains one band with seven miniature *vimānas* of five *talas* with a conical central band and *āmalaka śikhara* and another band with nine compartments, each with a lion with a fore paw raised.

(d) Like (c) above.

(e) This is to the north of the back or western shrine and contains one band with five miniature *śālās* and five miniature *vimānas* with horizontal bands. There are the figures of Śiva seated in *Vīrāsana*, two dancers, a bearded sage and a woman playing *mṛdanga*. The second band contains a row of lions.

(f) This is at right angles to (e) above. It has one band containing six miniature *śālās* and four miniature *vimānas* with horizontal bands with dancers below them. The second band has a row of lions.

(g) This is to the east of the northern shrine. One of its bands contains seven miniature shrines and the figure of a four handed *Dēvi* seated in *Vīrāsana*. The second band has the figures of dancers.

(h) This is to the left of the entrance of the porch. One of its bands contains ten miniature shrines and the other the figures of dancers and wrestlers.

There are long fret work frames connecting the *Vēdī* and the roof.

All the three shrines have only the *Garbhagṛha* and no *Aṅtarāḷa*. The base of the jambs of the entrance of each *Garbhagṛha* has *dvārapālakas* and *cāmaravāhinis* and a projecting canopy above. The architrave contains five miniature *vimānas* each with central conical band. The entablature above the central pillars of the *maṇṭapa* contains compartments decorated with the figures of dancers.

IV. Shrine to the north-west of the main temple.

This is a small shrine with *Garbhagṛha*, *Aṅtarāḷa* and *Mukhamaṇṭapa*. The walls are plain. The bases of the jambs of the *Aṅtarāḷa* contain fine sculptures and above them are fret work frames. The architrave contains a row of miniature *vimānas* each with a central conical band. The base of the entrance of the *Garbhagṛha* contains figures of *Dvārapālakas*. There is a treble lotus on the under side of the ceiling above the four central pillars of the *maṇṭapa*.

V. Shrine to the West of No. IV.

This too is a small shrine with *Garbhagṛha* and *Aṅtarāḷa*. The *Adhiṣṭāna* is buried in the ground.

The entrance of the *Aṅtarāḷa* contains *pūrṇakalaśaś* at the base and fret work frames above them on either side. There is Gaja-lakṣmi on the lintel and a projecting canopy above. The entrance of the *Garbhagṛha* is plain.

The *vimāna* of the shrine contains semi-circular elevations on each of its ten steps and a square *phalaka* above them. There is a platform at its front base, probably part of a *śukanāsa*. There is a conical band in the centre of each step of the *vimāna*.[31]

31. For a brief notice of these temples see the guide book published by the Archaeological Department, Andhra Pradesh.

## THE TEMPLES OF GHANAPŪR

Ghanapūr is a village situated eight miles north-east of Pālampet and fifty miles north-east of Warangal in the Warangal district of Āndhra Pradēsh. It can be reached by bus from Warangal and Hanmakonda. There is a mud fort, 260' square, in this village inside which are to be found twenty-two shrines of great architectural value.[32] No detailed account of these temples is available so far.

The main shrine, dedicated to S'iva, is in the centre of the fort. There are a *maṇṭapa* and three shrines to the east, three shrines and a *maṇṭapa* to the south, eight shrines to the west and five shrines to the north of the main temple. These shrines have *vimānas* of different types and this reminds one of the group of Early Cāḷukyan shrines at Pāpanāśanam near Alampūr, in Āndhradēśa and Aihole, in northern Karṇāṭaka.

### The Main Shrine

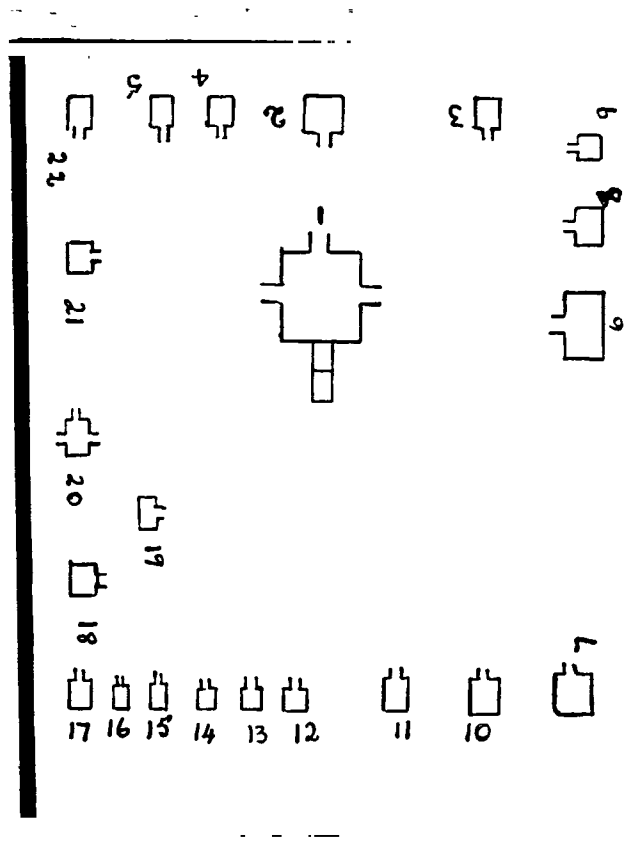
This shrine, which resembles the great temple at Pālampet in size, plan and construction, is one of the bigger temples of the Kākatīya period. It measures 92'6" from west to east and 55' from north to south and faces the east. It consists of the *Mukhamaṇṭapa* with three porches in the east, north and south and the *Aṅtarāḷa* and *Garbhagṛha*, in the west. It is situated on a double platform and has no *vimāna* above the *Garbhagṛha*, (Pl. XXXIII-1).

*Upapīṭha*:-This lowest member on the elevation is well carved and consists of *upāna*, recess, *Dvipaṭṭa*, recess, *paṭṭa*, recess, *tripaṭṭa*, *gaḷa* and *āliṅgapaṭṭikā*. On the top of this platform is a *pradakṣiṇa*, about 9 feet wide.

*Adhiṣṭāna*:- This upper platform, situated inside the *pradakṣiṇa*, mentioned above, contains *upāna*, *paṭṭa*, *dvipaṭṭa*, three *paṭṭas*, recess, *dvipaṭṭa*, three *paṭṭas*, *gaḷa*, and *āliṅga-paṭṭikā*.

**Porches**:- Each porch has a base decorated with a band containing a row of elephants, a band with full lotuses and a flat cornice. Above the base is a low parapet or *vēdī* containing a band with figure sculptures in compartments between pilasters, a band with four petalled lotuses and a wide flat band, from bottom to top.

32, For a brief notice of these temples see *Annual. Rept. of the Hyd. Arch. Dept.* for 1931-33.




The temples of Ghanapur

(*to face p. 82*)

Pillars : There are short pillars on this parapet supporting the roof. These pillars contain five bracket figures as in the Pālampet temple. The figures on the right side of the east porch have disappeared. The pillars above the piece connecting the eastern and southern porches contain an elephant below, a *yāḷi* above it and a human figure coming out of the mouth of the *yāḷi* (Pl. XXXIII-2), and two more *yāḷi* brackets. The figures on the front side of the southern porch have fallen. There are two *yāḷi* brackets on the pillars above the piece connecting the porch with the wall of the *Aṅtarāḷa*. One of the brackets of the part of the north porch contains the figure of a woman standing in *dvibhaṅga*, with her hands held up above the head and another, the figure of a woman in the *Bhujaṅgatrāsa* pose with hands held above the head. There is one *yāḷi* bracket standing on the left side of the east porch. Many broken pieces of these bracket figures lie scattered on the ground alround.

*Walls of the Aṅtarāḷa* :- There is a band containing a row of elephants at the base of each wall above the *adhiṣṭāna*. Both the northern and southern walls of the *Aṅtarāḷa* are finely decorated. Each of them contains (a) a projecting plain part (b) a miniature *vimāna* on a pilaster below an arch of creepers, the *vimāna* containing a vertical row of seven flat bands marking so many *talas* and a round *śikhara* (c) projection with a pilaster containing at its base, the figure of Śiva with a woman dancer on either side, (d) recess with a miniature *vimāna* on a pilaster (e) projection with a pilaster containing at its base the figure of a woman dancer with a woman on either side playing the *mṛdanga* (f) recess with a miniature *vimāna* on a pilaster (g) projection with a pilaster and (h) recess with a miniature *vimāna* on a pilaster.

*Walls of the Garbhagṛha* :- The three walls of the *Garbhagṛha* are also well decorated (Pl. XXXIV-1 & 2).

The decoration on the north wall is in five parts - (a) a wide projection with a pilaster in three sections projecting from each other. The central part of the outermost pilaster is decorated with lotus and pearl hangings. There is a niche at the base of the pilaster under a creeper arch containing the figure of Śiva in the *Bhujaṅgatrāsa* pose reversed. He holds *triśūla* and *ḍamaru* in the upper hands, keeps the lower right in *abhaya* and holds a round object in the lower

left. (b) recess with a miniature *vimāna* on a pilaster under a creeper arch, the *vimāna* containing five *talas* and a round *śikhara* (c) projection with a pilaster in three sections (d) recess with a miniature *vimāna* on a pilaster, the *vimāna* containing seven *talas* and (e) projection with a pilaster in three sections containing at the base a woman dancer in the centre with one woman dancer emanating from her to each side.

The decoration on the back wall is in nine sections (a) projection with a pilaster containing at the base one woman dancer in the centre with a woman dancer emanating from her to each side (b) recess with a miniature *vimāna* on a pilaster (c) projection with a pilaster (d) recess with a miniature *vimāna* on a pilaster (e) projection with a pilaster containing a niche under a creeper arch and having a defaced sculpture inside (f) recess with a miniature *vimāna* on a pilaster (g) projection with a pilaster (h) recess with a miniature *vimāna* on a pilaster and (i) projection with a pilaster.

The decoration on the south wall is similar to that on the north wall. The niche at the base of the wide pilaster contains the figure of Śiva dancing in the *catura* pose, holding *ḍamaru* and *triśūla* in the upper hands, *akṣamālā* in the lower right and a round object in the lower left. Above is a band depicting one woman dancer in the centre with a woman dancer emanating from her to the sides, one woman dancer and a woman playing the *mṛdanga* on each side beyond.

*The Interior* :- The innerside of the parapet on the edges of the *Mukhamaṇṭapa* contains a *gaḷa* cut into compartments, each having a lotus of four petals. There are five minor shrines, one on either side of the entrance of the *Aṅtarāḷa*, one on the western section of the northern porch, one on the northern section of the eastern porch and one on the eastern section of the southern porch, on the parapet, as in the great temple at Pālampet. The roof of the *maṇṭapa* has fallen. (Pl. XXXV-1)

The entrance of the *dvāra* of the *Aṅtarāḷa* is fine. There are five finely sculptured figures at the base of each jamb and the portion above contains fretwork frames with three rows of circular holes and two rows of men in dance poses. The verticals of the *dvāra* contain one horizontal row of men and another of women in fine dance poses. The architrave above contains, in the centre, the

figure of Śiva dancing in the *Bhujaṅgatrāsa* pose in the reverse, two deities, Kumāra, Brahmā and a woman, to right and a woman, Viṣṇu, two deities and Gaṇapati to left. There is a projecting canopy above the *dvāra*. The base piece below is in three sections the sections at the ends containing the figure of a woman dancers each.

The *Garbhagṛha* is 14' square and has an entrance finely carved. The base piece is in three sections, the central projecting section containing a woman dancer accompanied by a woman on either side playing the *mṛdanga*. The base of the jambs has a woman in *tribhaṅga*, a *cāmaravāhinī*, a four handed *dvārapālaka* and another *cāmaravāhinī*. Above are vertical rows containing men in dance poses, lions, a pilaster with a woman at its base holding a snake above and creeper design. The verticals of the *dvāra* are decorated with the diamond design as is the cross beam. The lintel contains the figure of Gajalakṣmī. There is a projecting canopy above the entrance with four lotus buds hanging from the edge on the underside. The architrave above the canopy contains a row of five *vimānas*, each in three projecting sections, with four horizontal rows of flat bands and a round *śikhara*. In between these *vimānas* are four pilasters with miniature *vimānas* above. In the interior of the *Garbhagṛha* there is a plank shelf on each of the three walls and a linga in the *Sōmasūtra* on a *vēdi* in the centre.

*Minor Shrines* and *maṇṭapa* (Pl. XXXV-2, XXXVI & XXXVII)

There is a *maṇṭapa*, now in a ruined condition, opposite the east porch of the main shrine.

To the south of this *maṇṭapa* is a small shrine with *Aṅtarāḷa* and *Garbhagṛha*. The *maṇṭapa* in the front is fallen. It has a *vimāna* of four *talas*, each containing the series-*kūṭa*, *kūṭa*, *śālā*, *kūṭa* and *kūṭa*. There is a *Nāgara śikhara* with a *siṁhalalāṭa* gable on each face. A gable like *Śukanāsa* projects from the front base of the *vimāna* and covers the *Aṅtarāḷa* below. There is the series - *kūṭa*, *kūṭa* and *śālā* on each side of the *Śukanāsa*.

To the north of the *maṇṭapa* are two shrines. One of them contains an open *maṇṭapa* with the *Garbhagṛha* beyond and a *vimāna* of four *talas*, each containing the series - *kūṭa*, *kūṭa*, *śālā*, *kūṭa* and *kūṭa*. There is the *Śukanāsa* above the *Aṅtarāḷa*. The other shrine is similar.

There is a *maṇṭapa* opposite the southern porch of the main shrine with one minor shrine to its left and two shrines to its right. This *maṇṭapa* has three porches in the east, west and north. Of the latter, one shrine consists of the *Aṅtarāḷa* and *Garbhagṛha*. The entrance of the *Aṅtarāḷa* is finely carved and contains fretwork frames. The *vimāna* above this shrine is of the *tritala* or three storeyed type and has a *Nāgara śikhara* with a *siṁhalalāṭa* gable on each face. The *śukanāsa* before it is fallen. The other shrine contains an open *maṇṭapa* and the *Garbhagṛha*. There is no *vimāna*. The other shrine to left is similar.

There is a group of eight shrines to the west of the main shrine. Of these, the first from south to north, contains only the *Garbhagṛha* with a carved doorway. Its *vimāna* is fallen. The second shrine is ruined. The third is partly buried in the ground and contains an open *maṇṭapa* and *Garbhagṛha*. Its *vimāna* is of four *talas* and contains the series - *kūṭa, kūṭa, sālā, kūṭa* and *kūṭa*. It has a *Nāgara śikhara* with a *siṁhalalāṭa* gable on each face. The next shrine is similar. Its *vimāna*, which is of four *talas*, is peculiar. Each *tala* contains five miniature *vimānas* with a horizontal band in each *tala* and a central conical band on each face. It has an *āmalaka śikhara*. The fifth shrine has an open *maṇṭapa* and *garbhagṛha* and *vimāna* of five *talas* decorated with the series - *kūṭa, kūṭa, śālā, kūṭa* and *kūṭa*. It has a *Nāgara śikhara* with a *siṁhalalāṭa* gable on each face. The next three shrines are similar.

There is a group of five shrines to the north of the main shrine, west to east. The first shrine is ruined. The next contains the *Garbhagṛha* and *Aṅtarāḷa*, a *vimāna* of five *talas*, a *Nāgara śikhara* with *siṁhalalāṭa* gables and *śukanāsa*. The next shrine is a replica of the main shrine with a *mukhamaṇṭap* of three porches, *Garbhagṛha* and *Aṅtarāḷa*. The *maṇṭapa* contains four pillars in the centre. The entrance of the *Aṅtarāḷa* has a well carved doorway with jambs containing fret work frames. There are miniature shrines, each with a flat band in each *tala* and a conical band in the centre, on the architrave above. There are six minor shrines on the *vēdī* or parapet of the porches. The roof is flat. The shrine next to this contains an open *maṇṭapa* and the *Garbhagṛha*. The *vimāna* is of five *talas*, each containing five *vimānas* of flat bands and an *āmalaka śikhara* and *śukanāsa*. The last shrine of this group is in ruins.

There is one more shrine among trees to the north of this fort area but it is in a very ruined condition.

## Reḍḍi Guḍi

This small shrine with three porches is at the other end of the village and is partly ruined. It consists of the *Garbhagṛha Aṅtarāḷa* and *Mukhamaṇṭapa* with four plain central pillars.

The outer side of each wall of the *Aṅtarāḷa* is decorated with the series - (a) projecting wall space (b) recess with a miniature *vimāna* above a pilaster (c) projection with pilaster (d) recess with a miniature *vimāna* above a pilaster and (e) projection with a pilaster.

The outer side of each of the side walls of the *Garbhagṛha* is decorated with the series - (a) projection with pilaster (b) recess with a miniature *vimāna* above a pilaster (c) projection with pilaster (d) recess with a miniature *vīmāna* above a pilaster (e) projection with a broad pilaster, (f) recess with a miniature *vimāna* above a pilaster (g) projection with pilaster (h) recess with a miniature *vimāna* above a pilaster and (i) projection with pilaster. The back wall contains a broad central projection with a pilaster and three sections with two recesses containing a miniature *vimāna* above a pilaster and one projection with a pilaster on either side of it.

The underside of the ceiling above the four central pillars in the interior contains a treble lotus in a double square. The entrance of the *Aṅtarāḷa* is well carved and contains fret work frames. There is a projecting canopy above it. The architrave above contains five miniature *vimānas* of horizontal bands and a conical band in the centre.

### III. The Chāyāsōmēśvara Temple, Panagal.

This temple is situated in the fields about a mile to the east of the village of Panagal, in the Nalgonda district of Āndhra Pradēsh.[33] It is a triple shrine which is of particular importance on account of the stepped *Nāgara vimānas* of the shrines which are in tact and the play of shadow inside the *Garbhagṛha* of the main shrine.

The shrine is situated inside a compound built of large blocks of stone which is now partly ruined. There are three entrances to this compound, one in the east, consisting of a *maṇṭapa* of four pillars, another in the south, consisting of a long, narrow *maṇṭapa* and the third in the west, consisting of a two storeyed *maṇṭapa*. There are six small subsidary shrines in the compound, two in the south, three in the west and one in the north, each with walls on three sides and two pillars in the front.

The main shrine consists of a *mukhamaṇṭapa* with a roofed porch in the south and three shrines to the north, east and west. (Pl. XXXVIII).

There is a low *adhiṣṭāna* to be seen in the front consisting of a flat *upāna*, deep *gaḷa* adorned with four petalled lotuses and a flat *āliṅgapaṭṭikā*. Above this is a *vēdī*, the outerside of which is decorated with a row of elephants, a row of human figures and a flat band.

The *adhiṣṭānā* of the shrines is not visible. The walls are built of large blocks of stone. There is no *kapōta* above the walls.

The *vimāna* of each shrine consists of twelve steps, a narrow *gaḷa* and a *Nāgara śikhara* with a *siṁhalalāṭa* on each face.

There is a row of miniature *vimānas* on the edges of the roof of the front part of the *mukhamaṇṭapa* and the porch. There is a *śukanāsa* projecting from the front base of each *vimāna* with a big *siṁhalalāṭa* gable in its front.

The entrance of the porch is made of four short pillars and a flight of four steps guarded by elephant trunks.

The *Mukhamaṇṭapa* contains sixteen pillars and the floor in the centre is 8" high. There are four carved granite pillars in the four corners of this square. There is a fine Nandi in it. The

33. For a brief notice of this temple see *Ibid* 1927-28, pp. 2-6.

underside of the ceiling is divided into nine compartments, the central one containing a lotus.

The three shrines are similar in construction. There is no *Aṅtarāḷa* entrance as such but only two pillars in its place. The jambs of the doorway of the *Garbhagṛha* contain the figures of *dvārapālas*. The wall on either side contains a *kūṭāgāra* on two slender pilasters. The lintel of the cross beam has the figure of Gajalakṣmi. The architrave above is decorated with a row of miniature shrines. The shrines in the north and south contain only the *vēdis*. In the *Garbhagṛha* of the western shrine there is a deep pit filled with water. Inside is a *vēdī* and on it the linga of Sōmēśvara. There is a square beam of shadow above the linga on the wall, observable throughout the day time.

## The temples of Pillalamarri.

Pillalamarri is a small village situated about three miles to the north-east of Sūryāpēṭa, the headquarters of a taluk of that name in the Nalgoṇḍa district of Telingāna, in Āndhra Pradesh. This village contains three temples which are good examples of Kākatīya architecture. [34]

The history of the village can be traced from a few inscrip tions found in its temples and some more found at Nāgulapāḍu, nearby. The village was originally situated inside a fortress,[35] which has now disappeared. It was the headquarters of the Rēcerla family, whose members played a prominent part in the history of the Kākatīya period as generals under Prōla I, Rudra-dēva and Gaṇapatidēva, well known rulers of the imperial Kāka-tīya dynasty of Āndhradēśa. The earliest known member of this family was Mucca, who was a general of the Kākatīya King, Prōla I (1030—1075 A.D,). This general accompanied his master along with the Western Cāḷukyan armies which pursued the Cōḷa army after its defeat in the battle of Koppam, besieged the city of Kāñcī and entered it, tearing open its gate as if it was a mere curtain.[36] In his family was born Kāṭa, son of Mucca. This Kāṭa had a son; named Kāma, who married Kācāmbā and begot two sons, named Bēta and Nāma.[37] Both these brothers were famous for their piety and valour and were subordinates of the Kākatīya kings, Rudradēva and Gaṇapatidēva. Of these, Bēta married Erramā or Errakasānī, the great-granddaughter of a certain Bhimaya nāyaka, the Lord of Sannaṁguru and the daughter of Komarenāyaka and Erapa. His son was Malla.[38] Nāmi Reḍḍi married Aitamā.[39] These chiefs of the Rēcerla family had many titles like *Sakala-Guṇagaṇ-ālaṁkāra, Paranārī-dāra, Āmanikaṁṭi-puravar-ādhīśvara, Viralakṣmi-nijēśvara, Mārbala-bhīma, Raṇaraṅga-rāma, Vitaraṇa-karṇa, Patihit-anjanēya, Sauca-gāṅgēya, Svāmidrōhara - gaṇḍa, Babanadaṇḍa, Satya-ratnākara, Mānumakul-āditya.*

There are six inscriptions in the temples of Pillalamarri which give the following informations :—

34. For a short notice of these temples see *Ibid* 1926–27, pp. 1-4.
35. *CTI*, no. 37
36. *Ibid* no. 41
37. *Ibid* nos. 41 and 42
38. *Ibid* no. 42
39. *Ibid* no. 41

1. Nāmi Reḍḍi, a servant of king Rudradēva, built a *trikūṭa* (triple shrine) and installed in it gods Nāmēśvara, Kāmēśvara and Kācēśvara, named after himself and his parents, in S. 1117, on a Sunday, the 13th day of the bright half of the month of Vaiśākha in the cyclic year, Rākṣasa. He gifted for the daily worship etc., of these deities 7 *martus* of wet land under the *Sabbi-samudramu* and 7 *martus* of dry land in the village of Guṁṭipalli. He made a further gift of 8 *martus* of wet land under the *Viśvanātha-samudramu* in the village of Nāgulapāḍu to god Nāmēśvara, 2 *martus* of land in the same village to god Viśvanātha and 3 *martus* of land in the village of Kuḍukuḍiya to the triple shrine of Kāmēśvara.[40].

2. Nāmi Reḍḍi built a fine temple and installed in it god Nāmēśvara, named after himself, in S. 1124 on a Saturday, the 14th day of the bright half of the month of Caitra, in the cyclic year, Dundubhi and gifted to the god two tanks, named the Guḍlacheruvu and Katyākēcheruvu. He gifted further, 2 *martus* of land to god Aitēśvara and two *martus* to god Viśvanātha. Nāma's wife, Aitamā, installed a linga of Śiva, named after herself, and gave a *vṛitti* to that god; Viśvanātha, a son and Prōla, the sister's son of Nāmi Reḍḍi, also installed lingas of Śiva and gifted *vṛittis*. Aitamā further gifted 3 *martus* of land to god Aitēśvara and two *martus* to god Viśvanātha.[41].

3. Erakasāni, wife of Bēti Reḍḍi, built a beautiful temple in Pillalamarri and installed in it god Erakēśvara, named after herself in S. 1130, on a Monday, the 3rd day of the bright half of the month of Jyēṣṭa, in the cyclic year, Vibhava and gifted to the god 4 *martu* of wet land behind the Erakasamudramu, also named after her, 46 *martus* in Krōprolu and Upparlapāḍu and 12 *martus* near the Lakṣmaṇasamudramu, excavated by her at Pillalamarri. On the same day, Erakasani installed goddess Tripurādēvī and gifted to her 12 *martus* of wet land in Pillalamarri and 2 *martus* of dry land in Erakapuram. She also gifted 10 *martus* of land to gods Komarēśvara, named after her father and Erakeśvara on the bund of the Erakasamudram, named after her mother, both installed by her. Mention is made of gods Mācidēva, Bōtēśvara and Erakēśvara installed by Iṁṭuri Somaya, to whom also gifts were made.[42]

40. *Ibid* no 38
41. *Ibid* no. 41

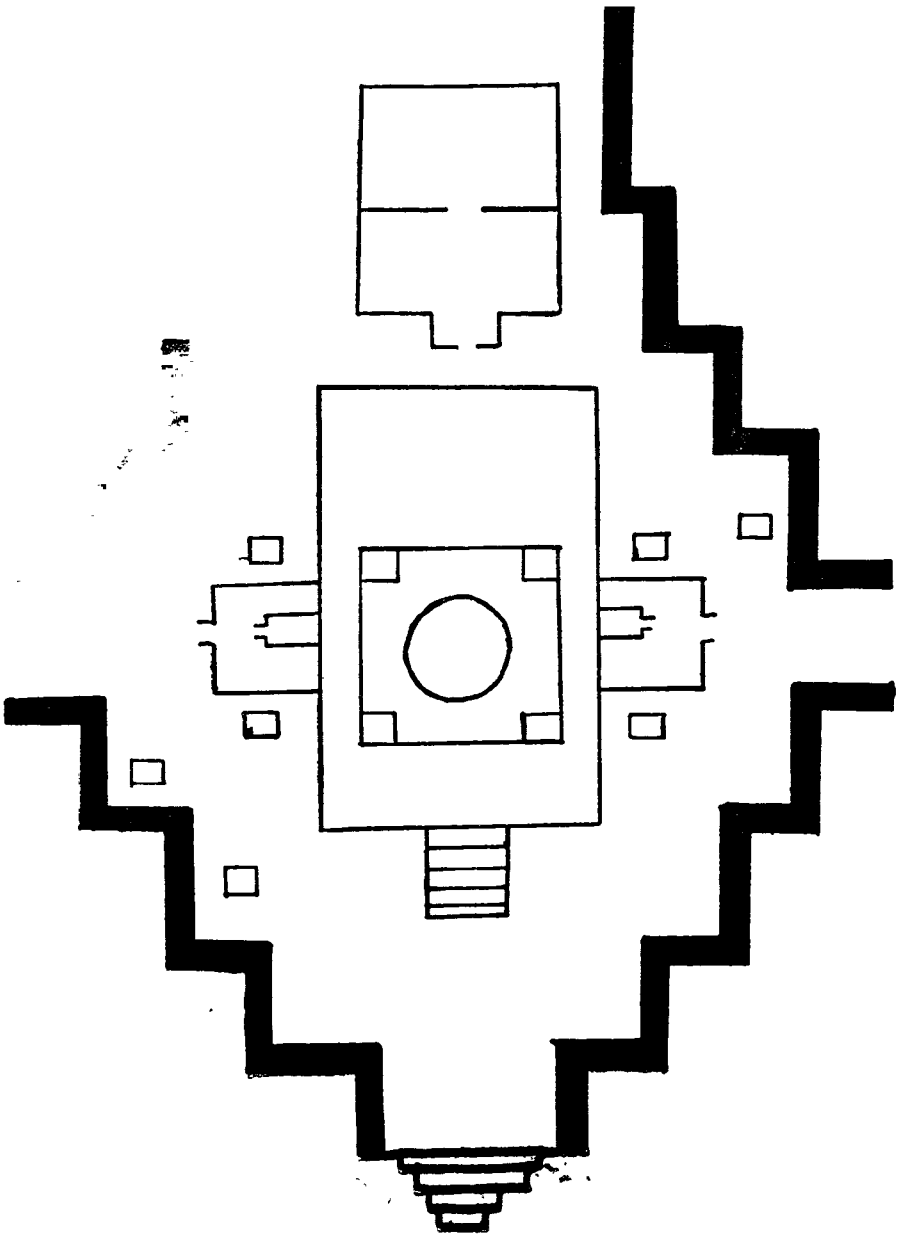
4. Erapōtu Laṁkaṁgāru, the governor of Pillalamarri and a subordinate of Kāpayanāyaniṁgāru, re-installed in S. 1279 on the 13th day of the bright half of the month of jyēṣṭha, in the cyclic year, Hēmalaṁbī, god Erakēs'vara whose linga was destroyed by Sultan Alauddin, for the merit of his father, Anumakoṇḍa Mācināyaniṁgāru, his mother, Rudrasānī and his master, Kāpayanāyaniṁgāru, and gifted 1 *aḍḍa* of land behind the Dēvarakuṇṭa in Pallalamarri to that god. Kāpayanāyaniṁgaru is given titles like *Āndhradeś-adhīśvara, Anumanaganṭi-puravār-ēśvara, Cōdarājya-sthāpan-ācārya* and *Kāñcī-rakṣhapālaka.*[43]

5. Nāmi Reḍḍi gifted 19 houses inside the fort of Pillamarri to the *Sthānapati* and 18 musicians, dancers etc., of the Nāmēśvara temple.[44]

6. A gift of 5 *martus* of land was made for the maintenance of a choultry on the bund of the Erakasamudramu wherein 15 people were fed daily, divided as 1 *martu* for the cook and 4 *martus* for maintaining the students and a further $\frac{1}{2}$ *martu* for the supply of water for the *calivaṅdiri.*

The identification of the temples mentioned in the inscriptions, summarised above, with those actually found in the village is a little difficult. The inscriptions mention a triple shrine containing Nāmēśwara, Kāmēswara and Kācēśvara, a temple of Nāmēśvara, both built by Nāmi Reḍḍi and a temple of Erakēśvara built by Eṛakasānī, and other shrines like those of Vis'vanāthēśvara, Aitēśvara and Erakēśvara on a tank bund, Bētēśvara and Erakēs'vara, Komarēśvara and the shrine of Tripurādēvī. Of these, the temple situated outside the village, is now known as the Sōmēs'vara temple, one single shrine is known as the Nāmēśvara temple and the triple shrine as the Mukkaṅṭīśvara temple. The Hyderabad Archaeological Department mentions the Sōmēśvara, Rāmēśvara and Muṅdakaṭēśvara temples.[46] There is thus an obvious confusion. The Nāmēśvara temple of today, which is a single shrine inside the village, must be identified with the Nāmēśvara temple built by Nāmi Reḍḍi in S. 1124. The name Rāmēśvara given to it by the Hyderabad Archaeological Depart-

42. *Ibid* no. 42
43. *Ibid* no. 40
44. *Ibid* no. 37
45. *Ibid* no. 39
46. *Annl. Rept. Hyd. Arch. Deptt.* 1926-27, p. 2



Erakeśvara temple—Pillalamarri

(*to face p. 93*)

ment is wrong. The triple shrine adjacent to it, now wrongly known as Mukkaṇṭiśvara is really the *trikuṭa* built by Nāmi Reḍḍi for housing Nāmēśvara, Kāmēśvara and Kācēśvara in S. 1117. The temple outside the village, now wrongly named the Sōmēśvara must be identified with the Eṟakēśvara temple built by Eṟakasāni in S. 1130. There are clear traces of vandalism in this temple, particularly on the four central pillars of the *Mukhamaṇṭapa*. The other shrines mentioned in the inscriptions cannot be traced.

## THE ERAKĒŚVARA TEMPLE

This is a fine temple built on a double platform with three porches and a *vimāna*. It is a complete temple like the great temple at Pālampēt and commands a panoramic view of the entire neighbourhood (Pl. XXXIX-1).

The shrine is star shaped and contains a *Mukhamaṇṭapa* with porches on the east, north and south and the *Garbhagṛha* and *Aṅtarāḷa* in the west (Pl. XXXIX-2).

*The Upapīṭha* :

The *upapīṭha* or the lowest member on the elevation, is 4' 6" high. It consists of *upāna*, broad *paṭṭa*, narrow recess, *paṭṭa* with semi-circular elevations, another recess, two broad *paṭṭas*, *gaḷa*, two narrow *paṭṭas*, *tripaṭṭa*, *gaḷa*, *paṭṭa*, recess and *āliṅgapaṭṭikā* with a semi-circular hanging at each end. There are three entrances on this platform in the east, north and south, each with a flight of seven steps guarded by an elephant's trunk on each side. This *upapīṭha* is 103' 3" east to west and 100' north to south. At its top is a *pradakṣiṇa*, about 8' wide.

*The Adhiṣṭāna*

This upper platform is within the *pradakṣina* mentioned above. It consists of *upāna*, *paṭṭa*, narrow recess, *paṭṭa*, *paṭṭa* with a row of semi-circular elevations, wide *gaḷa*, *tripaṭṭa*, wide *gaḷa*, wide *paṭṭa* and *āliṅgapaṭṭikā* with semi-circular elevations. It is 4' high and has three entrances in the east, north and south.

*The porches*

There are two pials, one on either side of the flight of steps. Beyond is a *Vēdī* or parapet whose outer side is decorated with a band having a row of lotus buds, the *gaḷa* cut into compartments each having a four petalled lotus and the top band containing a

row of semi-circular hangings. The sections of the *vēdī* connecting the porches and the *Aṅtarāḷa* are similarly decorated.

*The walls*

There is a short wall on either side of the *Aṅtarāḷa* projecting on the edges of the *adhiṣṭāna*. The outer side of each of these wall is decorated with the series-(a) projecting pilaster (b) recess with a miniature *vimāna* on a pilaster (c) projection with a pilaster in three sections (d) recess with a miniature *vimāna* on a pilaster (e) projection with a pilaster (f) recess with a miniature *vimāna* on a pilaster and (i) projection with a pilaster. The piece connecting this wall with the wall of the *Aṅtarāḷa* contains four projections with a pilaster each and three recesses between them, each with a miniature *vimāna* above a pilaster (Pl. XL-1.).

The outerside of each of the two walls of the *Aṅtarāḷa* contains the series-(a) recess with *kūṭa-kōṣṭa* on two slender pilasters (b) projection with a pilaster in four sections and (c) recess with *kūṭa-kōṣṭa* on two slender pilasters.

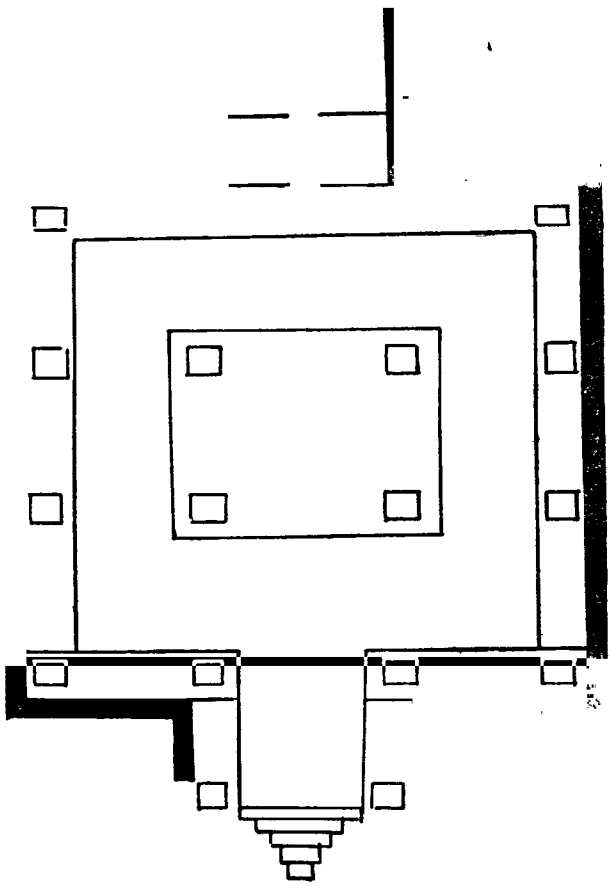
The outerside of each of the two side walls and the back wall of the *Garbhagṛha* is decorated with five projecting pilasters, the central one being wider, and four recesses in between them each containing a *kūṭa-kōṣṭa* on two slender pilasters. (Pl. XL-2).

*Vimāna*

The *vimāna* of this shrine is partly fallen. It appears to have been a *catustala* or four storeyed *vimāna*. Each *tala* is decorated with a distended pavilion-like *vimāna* in the centre in three sections with two *vimānas* on either side beyond. All these *vimānas* contain horizontal bands with a conical band in the centre of each *tala*. Probably it had a *Nāgara śikhara*. There is a *śukanāsa* projecting from the base of the *vimāna* in the front and covering the *Aṅtarāḷa* below. On each side of this *śukanāsa* there is a broad arch containing a *vimāna* of flat horizontal bands and a round *śikhara* in three sections. There are nandis on the top of the *śukanāsa* in the front. The face of the *śukanāsa* has a wide gable on slender pilasters.

*The Interior*

The *Mukhamaṇṭapa* is reached through a stone entrance built at the end of the flight of steps in the *Adhiṣṭāna*. The inner side of the walls of the *vēdī* or parapet running on three sides



Plan of the Nameśvara temple—Pillalamarri

(*to face p. 95*)

is decorated with four petalled lotuses in compartments between pilasters. There are four carved pillars in the centre of the *maṇṭapa* with full lotuses carved on the sides and underside of each beam. The underside of the ceiling above the pillars is cut into nine compartments, each with a lotus.

The entrance of the *Aṅtarāḷa* is well carved. The base of each jamb contains the figures of two women, a *dvārapālaka* and a *cāmaravāhinī*. The portion above the jambs contains fret work frames and two pilasters with lotus creeper design. The verticals and cross beam of the *dvāra* are decorated with diamond cuttings and the lintel contains the figure of Gajalakṣmī. The base piece contains a central projection with a niche on either side having the figure of a woman standing with her hands in *aṅjalī*. The architrave above contains a miniature shrine, a creeper, woman in dance pose, a broad shrine, a woman dancer, a creeper and a miniature shrine.

The entrance of the *Garbhagṛha* is also finely carved. The pilasters of the jambs contain vertical rows of women in fine dance poses. The verticals of the *dvāra* contain rows of linga on *vēdī* and diamond design alternating. At the top of the walls inside are to be found a band of lotuses, a band of semicircular elevations and a band of lotuses. There is a plank shelf in the middle of each wall. The underside of the ceiling contains a lotus in *ṣaṭkōṇa*. In the centre of the *Garbhagṛha* is a well carved *vēdī* with a black granite linga in its centre.

## THE NĀMĒŚVARA TEMPLE

This temple, including the triple shrine and the small shrine of Brahmā, is situated within a compound inside the village.

This temple is more beautiful and more richly sculptured than the Erakēśvara. It consists of an open *Mukhamaṇṭapa* with a covered porch in the east and the *Aṅtarāḷa* and *Garbhagṛha* to the west (Pl. L-1. 1).

*The Adhiṣṭāna*

The *adhiṣṭāna* of this temple is comparatively low and consists of *upāna*, recess, *paṭṭa* with a row of semi-circular elevations, recess, *paṭṭa*, recess, another *paṭṭa* with semi-circular elevations, recess, *dvipaṭṭa*, recess and *aliṅgapaṭṭikā*.

*Vēdī.*

There is a low *vēdī* or parapet on the *adhiṣṭāna* connecting the portico and the *Aṅtarāḷa*, enclosing the sides and front of the *maṇṭapa*. This *vēdī* is decorated with a *gaḷa* containing compartments between pilasters having four petalled lotuses. There are four pillars on the portico part and eight on the *maṇṭapa* part of this *vēdī* supporting the roof.

*Portico*

This portico contains four plain pillars and an entrance finely carved. There are the figures of *cāmaravāhinis* and women in dance poses on the base pieces of the jambs and fretwork frames above them. The verticals and cross beam of the *dvāra* are decorated with diamond cuttings. The lintel contains the figure of Gajalakṣmī. There is a projecting canopy above the entrance. The two sides of the portico before the entrance have slanting back pieces.

*Mukhamaṇṭapa*

This *maṇṭapa* is 29' 8" square and contains four finely carved pillars in the centre at the corners of a square elevation which contains a circular elevation inside it. All the four pillars are alike. Each of them contains - (a) a double *siṁhalalāṭa* at the base containing the figures of two women in fine poses (b) a male and a female deity with attendants on either side (c) three plain flat bands (d) two big *siṁhalalāṭas* (e) three *paṭṭas* well ornamented (f) a row of women dancing holding branches in their hands (g) three ornamented *paṭṭas* (h) *paṭṭa* with bead garlands (i) two plain flat bands (j) a row of women in dance poses (k) two plain *paṭṭas* joined by a triangular elevation in the centre (l) a row of men kneeling and holding a three-stringed bead ornament (m) three plain circular bands joined by a central *siṁhalalāṭa* (n) three plain circular bands (o) a circular band with a row of swans (p) a circular band with the chain ornament (q) a plain circular band (r) a deep recess (s) circular band with swans in circles (t) three circular bands with bead garlands (u) a row of small *siṁhalalāṭas* (v) a band with lotus buds (w) an ornamented band (x) square *phalaka* with swans and bead garland design and a big *siṁhalalāṭa* on each face and (y) roll capital with two women in fine poses on the underside and a protruding lion at the base. The inner and outerside of the beams above the pillars are decorated with

rows of miniature *vimānas* with flat horizontal *paṭṭas* in each *tala* and a round *śikhara* above and *Nāgara vimānas* alternately. The underside of each beam contains three lotuses. The underside of the ceiling above the pillars contains three squares, one within the other, with many compartments in interspaces. The eight triangular compartments contain lions riding elephants under a big *simhamukha*. At the angles of the innermost square are fine deity figures. Inside this square are ten concentric circles adorned with lotus buds. In the centre is a big bud containing the figure of Siva dancing in the *Bhujaṅgatrāsa* pose.

*The Aṅtarāḷa*

This is 9' 8" x 7' 9". The entrance is profusely carved. The base piece contains two big *vimānas* in the centre and two on either side. The base of each jamb contains the figure of a *dvārapālaka* with an attendant on either side. There are fret work frames above. The lintel contains the figure of Gajalakṣmī. There is a projecting canopy above the entrance. The architrave above contains a row of three miniature *vimānas* of flat horizontal bands and a round *śikhara*.

*The Garbhagṛha*

This part is 9' 8" square and contains a granite linga set up on a *vēdī*, finely carved. The underside of the ceiling contains a *saṭkōṇa* with a lotus in the centre.

*The roof*

The edges of the roof of the *Mukhamaṇṭapa* and the portico contain a row of miniature shrines with flat horizontal bands marking each *tala*.

*The Vimāna*

The greater part of the *vimāna* is fallen. It seems to have been a *pañcatala* or five storeyed structure. Each *tala* contains the series - *vimāna*, *vimāna*, distended *vimāna*, *vimāna* and *vimāna*. There is a *śukanāsa* covering the *Aṅtarāḷa* below with a nandi at its top.

## THE TRIPLE SHRINE

This shrine is adjacent to the Nīmēśvara shrine described above. It contains a square *Mukhamaṇṭapa* with a covered portico to the east and three shrines in the south, west and north (Pl. L-2-2).

The *adhiṣṭāna* of this temple is buried in the ground.

The portico contains four plain pillars, plain roof and a flight of four steps guarded by an elephant trunk on either side. Its doorway is plain.

There is a low plain parapet running on the edges of the *maṇṭapa.* The *maṇṭapa* is 24'6" square and contains sixteen pillars. There are four carved pillars in the centre with a circular and square elevation between them. The ceiling above these pillars contains a lotus in a *ṣaṭkōṇa* and four *simhalalāṭas* in the four corners on the underside.

The three shrines are alike and are comparatively plain. The outerside of their walls has no decorations. The *Aṅtarāḷa* is 8'8"x7' and the *Garbhagṛha* 8'8" square. The base of the jambs of the *Aṅtarāḷa* contains figure sculpture. The lintel has the figure of *Gajalakṣmī.* The architrave above contains a row of five *vimānas* with flat horizontal bands in each of the *talas* and a central conical band.

## THE SHRINE OF BRAHMĀ

This is a small shrine with plain stone walls on three sides and two pillars in the open front. It has a narrow *Aṅtarāḷa* with a plain entrance. The *Garbhagṛha* beyond contains a slab with the image of Brahmā. This deity has three heads and four hands, the two upper hands upraised, the lower right in the *dhyāna* pose and the lower left holding *kamaṇḍalu.* There is a female deity, probably Sarasvatī, by his side. Both are seated on a swan.

## ARCHITECTURAL FEATURES

The Kākatīya temples described so far are of great value for the study of the architecture of mediæval Deccan. They possess several peculiar and interesting features which are not to be found in the temples in other parts of Āndhradēśa. These temples constitute a distinct group and illustrate the evolution of an important style of architecture.

The main features of the Kākatīya style of architecture derived from the foregoing study of representative temples are as follows:—

*The types*—The plan of these temples shows an interesting variety. There are two general types of temples, the single shrine and the triple shrine.

The triple shrines are found at Panagal, Pillalamarri, Pālampēṭa and Hanumakoṇḍa and seem to have been very popular during the Kākatīya period. These shrines are generally known as *Trikūṭas*. The general pattern of these shrines consists of a central *maṇṭapa* with a porch in one direction and a shrine in each of the other three directions, all facing the *maṇṭapa*. The famous Rudrēśvara, Vāsudēvēśvara and Surya temple of Hanumakoṇḍa is the best and finest example of a triple shrine. One such shrine at Pillalamarri and the shrine at the western end of the tank bund at Pālampēṭa are similar in plan. The triple shrine at Panagal and shrine no. III to the west of the main temple at Pālmpēṭa are similar in plan. In all these examples each shrine contains the *Garbhagṛha* and the *Aṅtarāḷa*. The triple shrine at Panagal and shrine no. III to the west of the main temple at Pālampēṭa contain only the *Garbhagṛha* and do not have the *Aṅtarāḷa* before it.

Among the single shrines there is an appreciable variety. The great temple at Pālampēṭa is the best and the most complete and fully developed example of this type. It has the *Garbhagṛha*, *Aṅtarāḷa* and *Maṇṭapa* with three porches on the three sides. The main shrine at Ghanapūr, five other shrines and the Reḍḍiguḍi at the same place and the ruined temple at the eastern end of the tank bund at Pālampēṭa are of the same type. The Erakēśvara temple of Pillalamarri is similar. The next variety contains the *Garbhagṛha*, *Aṅtarāḷa* and *Maṇṭapa* with a single porch. The Nāmēśvara shrine at Pillalamarri, one of the minor shrines

at Ghanapūr and minor shrine IV at Pālampēṭa are good examples of this type. The third variety contains only the *Garbhagṛha* and *Aṅtarāḷa*. Three shrines at Ghanapūr, two small shrines at the western end of the tank bund and minor shrine V at Pālampēṭa are examples of this variety. In the next variety, the *Garbhagṛha* is found behind an open *maṇṭapa* as in the case of three examples at Ghanapūr. There is only the *Garbhagṛha* in the last variety as in the case of one shrine at Ghanapūr.

*The base*—There are two varieties in the bases of these temples. Some temples contain a double base consisting of the *Upapīṭhā* with a broad *pradakṣiṇa* at its top and the *Adhiṣṭāna* built above it inside the *pradakṣiṇa*. The triple shrine at Hanumakoṇḍa, the Erakéśvara temple at Pillalamarri, the main shrine at Ghanapūr and the great temple at Pālampēṭa are good examples of this variety. All the other temples have only a single base, the *Adhiṣṭāna*.

*Walls*—The architects of the Kākatīya period used several new devices for decorating the outer side of the walls of the temples. They did not convert them into picture galleries as is the case with the Hoysala temples. Nor were large spaces left with a pilaster here and a niche there as is the case with the Pallava and Cōḷa temples. These architects spread the decorative members uniformly on the wall space and thus secured balance and elegance. The walls of the Kākatīya temples do not have pronounced angles and returns, projections and curves so as to form a stellar plan. The part with the *Garbhagṛha* and *Aṅtarāḷa* inside is essentially rectangular. A few projections have been added on to the plain surface so as to create an alternation of projections and recesses. The central projection is invariably broader and where there are two of them, one contains a miniature shrine as is the case with the triple shrine at Hanumakoṇḍa and three such shrines in a vertical row as in the case of the great temple at Pālampēṭa. In some cases, the projections contain, at the base of the pilaster in it, either a *kōṣṭa* or a *sālā* or a miniature shrine of the *Nāgara* Order as in the case of a minor shrine in the compound of the great temple at Pālampēṭa. The recesses contain mostly a miniature *vimāna* of horizontal bands on a pilaster as in the case of the triple shrine at Hanumakoṇḍa and the great temple at Pālampēṭa, the same type of *vimāna* under a creeper as in the case of the main temple at Ghanapūr

and *Kūṭa-kōṣṭa* as in the case of the Erakēśvara temple at Pillalamarri. The projections on the walls of the great temple at Pālampēṭa contain a *śālā* on two slender pilasters with one slender pilaster on either side. There is only one temple whose walls are plain i.e. the shrine at the eastern end of the tank bund at Pālampēṭa.

*The roof*—Another peculiar feature of the Kākatīya temples is a row of miniature *vimānas* of brick found on the edges of the roof. These are found in the Erakēśvara and Nāmēśvara shrines of Pillalamarri and the triple shrine at Panagal. These rows of *vimānas* are similar to the series of *Kūṭa. Pañjara* and *śālā* found in similar places in Pallava temples and the *chunchu* of the Vijayanagara times.

*Pillars*—The pillars in the Kākatīya temples are of two broad varieties, plain and decorated. The pillars inside the *maṇṭapa* of the great temple at Pālampēṭa and the triple shrine at Hanumakoṇḍa are of black granite and lathe turned. They are highly polished and decorated with various geometrical and bead designs. The pillars in the *maṇṭapa* of the temple of Pālampēṭa contain fine figure sculptures, both secular and religious and scenes from the epics. The pillars in the other temples and shrines are of sand stone and mostly plain though in a few cases there is figure sculpture of a high order. In two cases, the great temple at Pālampēṭa and the main temple at Ghanapūr, there are short pillars located above the *vēdī* on the *adhiṣṭāna* and supporting the roof above, which are remarkable. They contain diagonal brackets with the figures of lion and elephant and beautiful women in attractive dance poses. These brackets with female figures correspond to the *madanika* brackets of Hoysala temples but for their plasticity and dynamism they are reminiscent of similar figures from Sānchī and Amarāvati.

*Vimānas*

The *vimānas* of these temples are peculiar. They are not of the curvilinear variety of the Early Cāḷukyan temples of northern Karṇāṭaka and Āndhradēśa. Nor do they have horizontal rows of diminishing size containing the series-*kūṭa*, *śāla* and *pañjara* as is the case with the Pallava and Eastern Cāḷukyan temples. They contain rows of either distended *kūṭas* and *śālās* or miniature *vimānas*, narrow and wide, the former occurring in the place

of the *kūṭas* and the latter in the place of the *śālās*. The different *talas* are not clearly marked and the entire structure looks like a pyramid with decorations on the surface. The principles of verticalism and horizontalism have been harmoniously balanced in these *vimānas*. Another distinguishing feature is the presence of the *sukanāsa*. This member is generally added at the front base of the curvilinear *vimānas* of the Early Cāḷukyan temples in Āndhra and northern Karṇāṭaka and also before the *Nāgara* and *Vēsara vimānas* of diminishing tiers found in northern Karṇāṭaka. The addition of the *śukanāsa* to the *vimānas* of the Kākatīya temples is peculiar.

*Miniature vimānas*

Minature *vimānas* are a popular architectural device used widely in the Kākatīya temples. They are found in recesses on the outer side of walls, on the outer side of the low *vedīs* raised above the *adhiṣṭānas*, on the architrave above the upper beam and canopies of the entrances of the *Aṅtarāḷas* and *Garbhagṛhas* and in a few cases on the entablature above the beams of *Mukhamaṇṭapas*. These miniature *vimānas* contain from five to nine *talas* of horizontal bands of diminishing size and have some times a conical band, either plain or decorated in the centre of the front face. They sometimes contain an *āyatāsra* part above the *gaḷa*. They are crowned by *śikharas* which are either four faced and belong to the *Nāgara* Order, or are round or *āmalaka* shaped and belong to *the Vēsara* order. They are single *vimānas* in most cases but in others they are in three sections one emerging out of the other. It is evident that these are not mere docorative devices but are actual miniatures of existing *vimanās* because the latter are found above several miniature shrines in the Kākatīya temples.

*Miniature shrines*

These are found extensively in Kākatīya temples. In each case the shrine is complete. It has a canopy and a low parapet with an opening in the centre in the front. There is a *Garbhagṛha* beyond with a lotus on the underside of its ceiling. There is a *kapōta* above the walls and a *vimāna* of horizontal bands with a *Nāgara* or *Vēsara śikhara* above. In a few cases, there is no *śikhara* and the *vimāna* ends with the *phalaka*. Such shrines are found on the side walls of the *Aṅtarāḷas*, on the architrave above the entrance of *Garbhagṛhas* and as in the case of the triple shrine

at Hanumakoṇḍa and the great temple at Pālampēṭa on the outer side of the walls of the *Garbhagṛha.*

*Carved entrances*

Another interesting feature relates to the *dvāra* of the *Aṅtarāḷa.* This *dvāra* is fixed in a large and wide frame consisting of the wall portion, pillars, pilasters and jambs. All these are fully sculptured. There are fret work frames with holes set vertically above the base of the jambs in order to let in enough light. In the temples of other styles the *dvāras* are located in the centre of walls which are plain or decorated. Another feature relating to these *dvāras* is the projecting canopy above the cross beam. These canopies contain as many curves as there are in the *paḍi* below. The architraves above the *dvāras* are equally remarkable. In the bigger temples, like the triple shrine at Hanumakoṇḍa and the great temple at Pālampēṭa and the main temple at Ghanapūr, this portion found above the *Aṅtarāḷa* is like a frame with two *makaras* at the extremities with the upper edge cut into a number of creeper arches, with a dominating deity figure in the centre flanked by figures of minor deities or humans. The portion above the cross beam of the *dvāra* of the *Garbhagṛha* contains a row of miniature shrines or *vimānas.*

*Minor Shrines*

Another peculiar feature of these Kākatīya temples is the setting up of miniature shrines for minor deities on the *vēdī* located on the edges of the *maṇṭapa* and above the *adhiṣṭana.* Such shrines are found in the great temple at Pālampēṭa and the main temple at Ghanapūr.

*Subsidiary shrines*

The major temples like those at Ghanapūr and Pālampēṭa are surrounded by a cluster of minor shrines. There are several of these both inside and outside the compound of the great temple at Pālampēṭa while at Ghanapūr eighteen of such shrines are located on the four sides of the main shrine.

*Other features*

There are some other features characteristic of the architectural style of the Kākatīya temples. Plank shelves in the walls of the *Garbhagṛha* and finely carved canopies above the *vēdī* contain-

ing the linga are features not found in the temples of other styles. Similar is the case with the moon stone found before the entrances of *Aṅtarāḷas* and *Garbhagṛhas*. The *vēdī* on the edges of the *maṇṭapa* with its outer side decorated with figure sculpture and miniature *vimānas* adds grandeur to the interior.

Thus the Kākatīya temples possess numerous new features and constitute a group by themselves.

# APPENDIX

## List of Kākatīya Temples.

| Location | Deity | Date | King | Remarks |
|---|---|---|---|---|
| | | A. TEMPLES WHOSE DATES ARE KNOWN. | | |
| 1. Gūḍur, Warangal Dt. | Śiva | — | Bēta I | Built by Viriyāla Bēta. (*Tel. Ins.* Vol. I, M. No. 13). |
| 2. Hanumakoṇḍa, Warangal Dt. | Bētēs'vara | S. 1018 | Bēta II | Built by the king. (*Tel. Ins.* Vol. II, Kākatiya Ins. No. 1). |
| 3. Hanumakoṇḍa, Warangal Dt. | Varuṇa | — | Bēta II | Refers to the installation of the god. (*Hyd. Arch. Ser.* No. 13, part II, No. 5). |
| 4. Inugurti. | Bhairava | — | Prōla | Jalandhara Bhairava installed on a hill. (*Tel. Ins.* Vol I. No. 3). |
| 5. Hanumakoṇḍa, Warangal Dt. | Rudrēśvara Vāsudēva and Suryēśvara | S. 1084 | Rudradēva | Triple shrine. (*I.A.* Vol. 21 p. 257). |
| 6. Pillalamarri, Nalgoṇḍa Dt. | — | S. 1107 | Rudradēva | Built by Nāma, son of Kāma. (*Hyd. Arch. Ser.* No. 13, Part II, No. 38). |
| 7. Burugugaḍḍa, Mahaboobnagar Dt. | Gōpīnātha | — | Rudradēva | Installed with his consorts by Dēvakīputradāsa (*Kākatīya Sanchika* - Appendix Ins. No. 28). |

| Location | Deity | Date | King | Remarks |
|---|---|---|---|---|
| 8. Bekkallu. | Śiva and Pārvatī. | — | Gaṇapati | Built by Gadādhara, a fuedatory. (*Kākatīya Sanchika* - Appendix Ins. No. 12). |
| 9. Nāgulapādu, Nalgoṇḍa Dt. | Nāmēśvara Aitēśvara and Kāṭēśvara | S. 1109 | Gaṇapati | Built by Rēcerla Kāṭareddi (*Hyd. Arch. Ser.* No. 13) Part II No. 27. |
| 10. Jalālpur, Nalgoṇḍa Dt. | Kāṭēśvara Mārēśvara. | S. 1124 | Gaṇapati | Built by Ceraku Bollyaya Reḍḍi (*Tel. Ins.* Vol. II, K. I. No. 5). |
| 11. Koṇḍiparti, Warangal Dt. | Cauṇḍēśvara | S. 1125 | Gaṇapati | Built by the general Caunḍa of the Malyāla family (*Hyd. Arch. Ser.* No. 13, Part II. No. 8). |
| 12. Pillalamarri, Nalgoṇḍa Dt. | Nāmēśvara | S. 1127 | Gaṇapati | Built by Nāmi Reḍḍi. (*Hyd. Arch. Ser.* No. 13, Part II. No. 41). |
| 13. Pillalamarri Nalgoṇḍa Dt. | Erakēśvara | S. 1130 | Gaṇapati | Built by Erakasāni (*Hyd. Arch. Ser.* No. 13, Part II. No. 42). |
| 14. Vādapalli, Nalgoṇḍa Dt. | Bradukēśvara | S. 1133 | Gaṇapati | Built by five brothers. Triple shrine (*Hyd. Arch. Ser.* No. 13, Part II. No. 49.) |
| 15. Pālampēṭa, Warangal Dt. | Rudrēśvara | S. 1136 | Gaṇapati | Built by Rēcerla Rudra, (*Hyd. Arch. Ser.* No. 3). |

| Location | Deity | Date | King | Remarks |
|---|---|---|---|---|
| 16. Māṭuru, Warangal Dt. | Muppa-Viśvēś-varadeva. | S. 1135 | Gaṇapati | Built by Mahāsāmanta Mal Reḍḍi (*Tel. Ins.* Vol. I. M. No. 9. |
| 17. Maṭṭevāḍa, Warangal Dt. | Salēśvara Ganapatēs'vara and Sakalēśvara | S. 1150 | Gaṇapati | (*Hyd. Arch. Ser.* No. 13, Part II. No. 10). |
| 18. Pammi, Warangal Dt. | Prasanna-vallabha | S. 1156 | Gaṇapati | Built by Dēvanapragada (*Kakatiya Sanchika*-Appendix. Ins. No. 27 ; *Corp. Ins. Tel.* K. 16) |
| 19. Koṇḍiparti, Warangal Dt. | Śiva, Kēs'ava and Prōlēśvara. | S. 1162 | Gaṇapati | Built by Kāta of the Malyāla family. (*Hyd. Arch. Ser.* No. 13, Part II. No. 9 ; *Tel. Ins.* Vol. I. No. 17). |
| 20. Voḍḍemānu, Mahabubnagar Dt. | Nāgēs'vara. | S. 1167 | Gaṇapati | Built by Malyāla Guṇḍaya. (*Tel.* Ins. Vol. II. *K. I.* No. 6 ; *Corp. Tel. Ins.* Mn. 47.) |
| 21. Gajjavaram, | Mahādēvēs'vara. | S. 1167 | Gaṇapati | Built in the name of the king's father (*S.I.I.* V-116). |
| 22. Kaṭukuru, | Mallikēs'vara Annēśvara and Aitēs'vara | S. 1172 | Gaṇapati | Built by Mailamadēvī. (*Tel. Ins.* Vol. II. *K.* No. 13). |
| 23. Durgi, Guntur Dt. | Vaṁkēśvara | S. 1173 | Gaṇapati | Built by Nāmadēvapaṇḍita. (*S.I.I.* X. 334). |

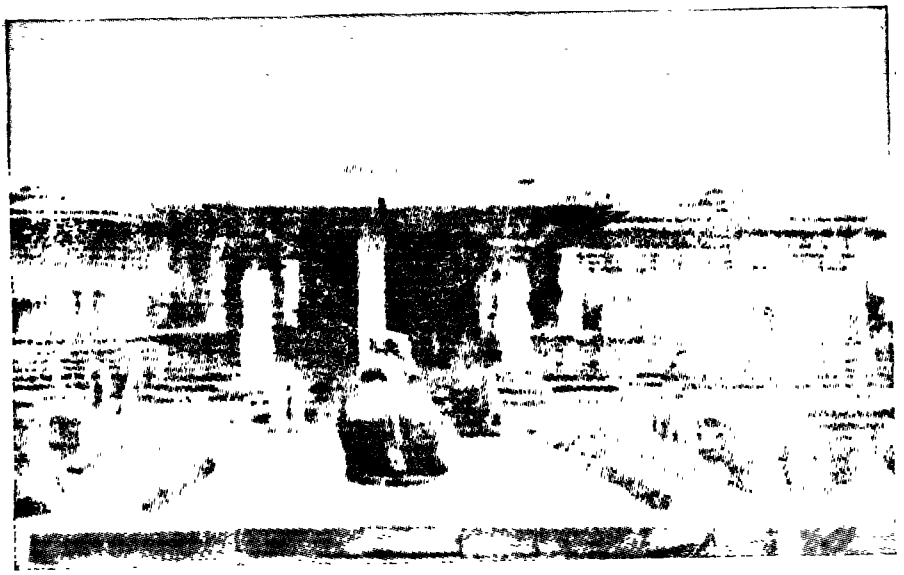
| Location | Deity | Date | King | Remarks |
|---|---|---|---|---|
| 24. Konaṭematkūr, Kistna Dt. | Surēśvaradēva Bollēśvara | S. 1173 | Gaṇapati | Built by Dāmanāmātya (S.I.I. X 337). |
| 25. Jalālpuram, Nalgoṇḍa Dt. | Allēśvara and Chennakēśvara | S. 1175 | Gaṇapati | Built by Immadi Visvanātha Daṇḍanāyaka (*Tel. Ins.* Vol. II. *K.* No. 7). |
| 26. Inumellla. | Kēśava | S. 1176 | Gaṇapati | Built by Kālapanāyaka (S.I.I. VI. 602). |
| 27. Tripurāṅtakam, Kurnool Dt. | Tripurāṅtakēśvara | S. 1176 | Gaṇapati | Built by Śāṅta Śaṁbhu. (*S.I.I.* X. 345). |
| 28A. Būrugugaḍḍa. | Cannagōpīnātha. | S. 1180 | Rudradēva | Built by Dēvakīputra, brother of the king's *pradhāni* (J.A.H.R.S. V II-2) |
| 28. Kaṭukūr, Kammameṭ Dt. | Gōpīnātha | S. 1180 | Gaṇapati | (*Corp. Ins. Tel.* Km. No. 5). |
| 29. Malkāpuram, Guntur Dt. | Viśvēśvara | S. 1183 | Gaṇapati | Built by Viśvśvara Ś iva with a *maṭha* and a *satra* (*S.I.I*, X. 395). |

| Location | Deity | Date | King | Remarks |
|---|---|---|---|---|
| 30. Muppavaram, Warangal Dt. | Rāmēśvara | — | Gaṇapati | Built by Mallireddi of the Paṇṭa family (*Hyd. Arch. Ser.* No. 13, Part II. Nos. 13 and 25. |
| 31. Nagunūr, Karīmnagar Dt. | Harēśvara Sakalēśvara and Gaṇapēśvara | — | Gaṇapati | Built by Mallisetṭi and Vennisetṭi. (*Tel. Ins.* Vol. I. M. No. 19). |
| 32. Koṇḍiparti, Warangal Dt. | Caundīs'vara | S. 11 | Gaṇapati | Built by the general Cauṇḍa. (*Tel. Ins.* Vol. I. No. 8). |
| 33. Chinakandukūru, Warangal Dt. | — | Vibhava | Gaṇapati | Triple shrine. (*Tel. Ins.* Vol. I. No. 27). |
| 34. do | Bhōganātha | Bhāva | Gaṇapati | Built by Appasetṭi (*Corp. Ins. Tel* Km. I). |
| 35. Tsandavōlu, Guntur Dt. | Paṇḍīśvara | — | Gaṇapati | Built by Gonka and reinstalled by Jāyasēnāpati. (*S.I.I.* VI. 214). |
| 36. Kārempūḍi, Guntur Dt. | Surēśvara | S. 1186 | Rudrāmbā | Gōpura built by a Karaṇam. (*S.I.I.* X 402). |
| 37. Durgi, Guntur Dt. | Gōpīnātha | S. 1191 | Rudrāmbā | Built by Karaṇamu Nāmaya. (*S.I.I.* X 422). |

| Location | Deity | Date | King | Remarks |
|---|---|---|---|---|
| 38. Peddaganjām, Guntur Dt. | Pinnēśvara | S. 1192 | Rudrāmbā | Built by a seṭṭi. (S.I.I. X. 427). |
| 39. Ālungaḍapa, Nalgoṇḍa Dt. | Varada-Gōpīnātha | S. 1196 | Rudrāmadēvī | Built by four individuals. (*Corp. Tel. Ins.* No. 2). |
| 40. Budapūr, Mahaboobnagar Dt. | Caunḍēśvara | S. 1198 | Rudrāmbā | Built by Sāmanta Pōti Nāyaka. (*Hyd. Arch. Ser.* No. 13, Part II. No. 50. |
| 41. Rāvipāḍu, Guntur Dt. | Surēs'vara | S. 1199 | Rudrāmbā | Built by Sāmanta Pōti Nāyaka. (S.I.I. X. 442. |
| 42. Umāmahēs'varam, Mahaboobnagar Dt. | — | S. 1202 | Rudrāmbā | Five temples built by Karaṇamu Rāmaya and his family. (*Corp. Tel. Ins.* Mn. 41). |
| 43. Pedakaḷḷēpalli, Krishana Dt. | Nāgēśvara | S. 1214 | Pratāparudra | Built by Sōmaśivācārya. (S.I.I. VI. 81). |
| 44. Pinnali, Guntur Dt. | Bhīmanātha | S. 1214 | Rudrāmbā | Built by a Nāyaka. (S.I.I. X. 472). |
| 45. Moṭupalli, Guntur Dt. | Gōpīnātha | S. 1244 | Pratāparudra | Built by Dharmarāmiseṭṭi. S.I.I. X. 532. |

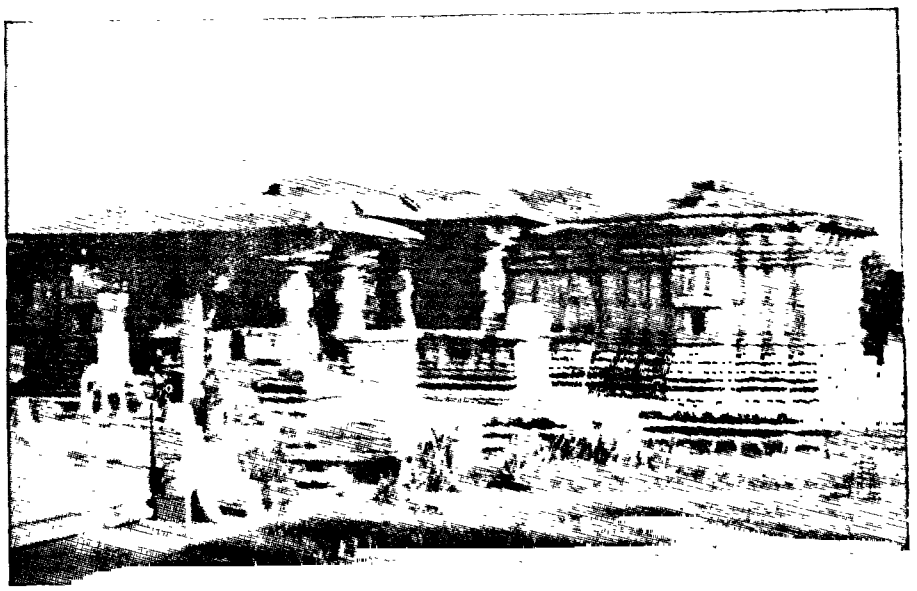
| Location | Deity | Date | King | Remarks |
|---|---|---|---|---|
| 46. Pillalamarri, Nalgoṇḍa Dt. | Erakēśvara | S. 17 | Kāpayañayaka | Reinstitution of linga after its destruction by Allauddin. (*Tel. Ins.* Vol. I. M. No. 11). |
| | | B. TEMPLES WHOSE DATES ARE NOT KNOWN. | | |
| 47. Pānagallu, Nalgoṇḍa Dt. | Chāyāsomēśvara | | | Has an inscription of the time of Kākatīya Pratāparudra. (*Hyd. Arch.* Rep. 1926-27, p. 6). |
| 48. Nāgulapāḍu, Nalgoṇḍa Dt. | — | | | 1 mile South-west of the village. (*Ibid* 1926–27, P. 6.) |
| 49. Kaṭachpur, Warangal Dt. | — | | 2 temples | On the Hanumakoṇḍa - Pālampēṭa road between the 17th and 18th mile stones (*Ibid* 1935-36). |
| 50. Koṇḍapalem, | — | | 2 temples | Two miles in the interior from the 5th mile stone on the Hyderabad-Siddipet Road. (*Ibid*). |
| 51. Manthani, Karimnagar Dt. | – | | Numerous temples | 24 miles from the Peddapalli Railway Station (*Ibid*). |
| 52. Nagunur, Karimnagar Dt. | — | | | 6 miles east of Karimnagar. Many old temples. (*Ibid* 1927-28). |
| 53. Peddampēṭa, Karimnagar Dt. | — | | | Near Rāmagundam Railway Station, two temples (*Ibid* 1927–28). |

# ILLUSTRATIONS



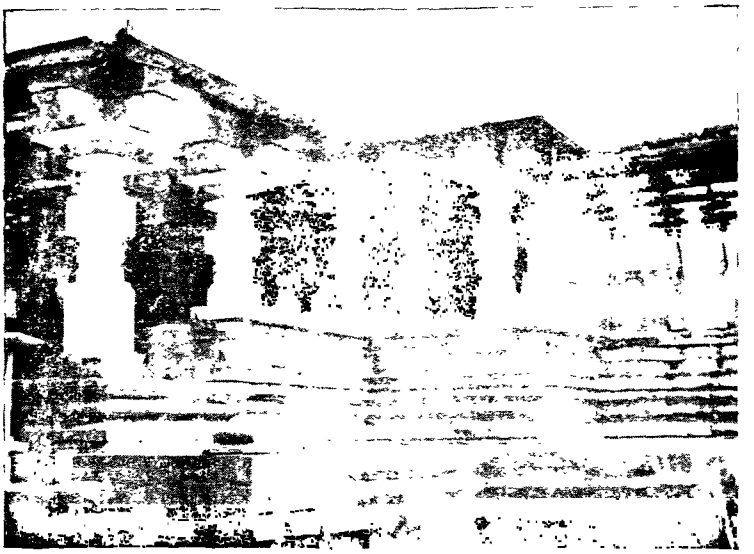
1. Triple shrine, Hanumakoṇḍa—front view.

*Courtesy, Arch. Sur. Ind*]

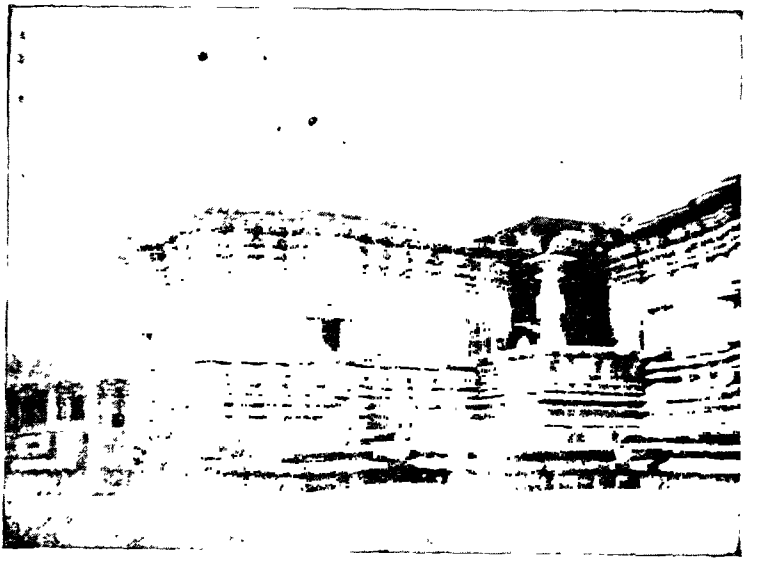


2. Triple shrine, Hanumakoṇḍa—side view.

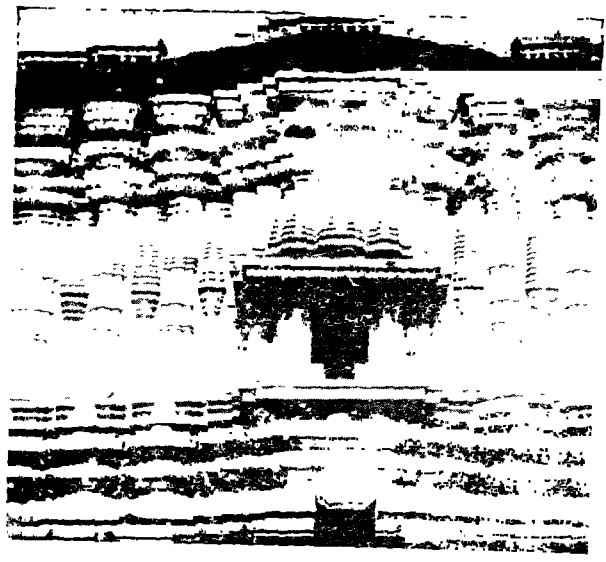
*Courtesy, Arch. Sur. Ind.*]



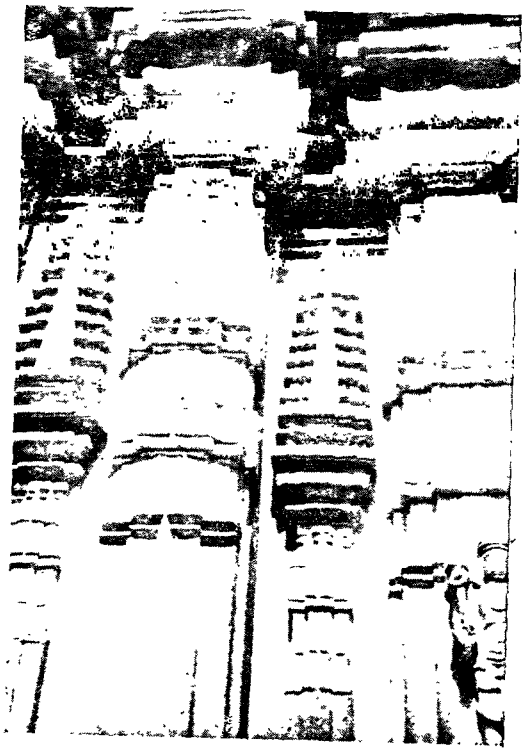
1. Triple shrine, Hanumakoṇḍa—Porch.



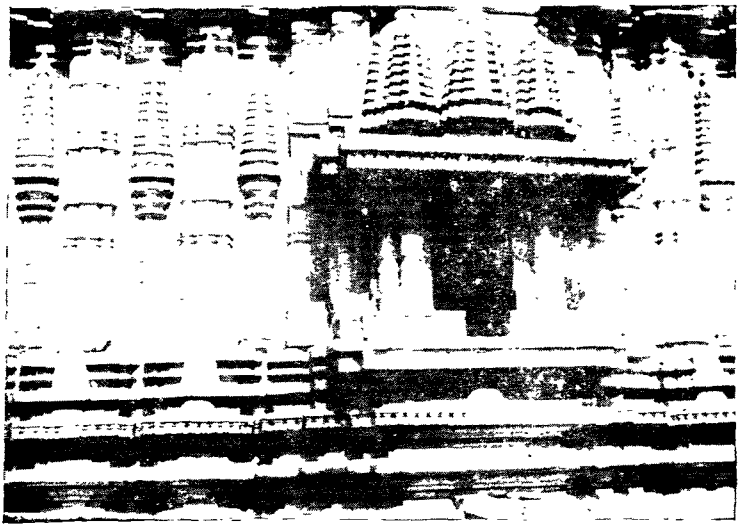
2. Triple shrine, Hanumakoṇḍa—Sūrya shrine.



1. Triple shrine, Hanumakoṇḍa—miniature shrine in wall.

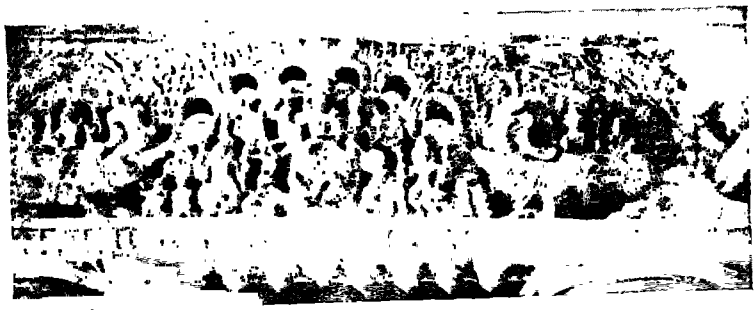


2. Triple shrine, Hanumakoṇḍa—miniature Vimānas on pilasters

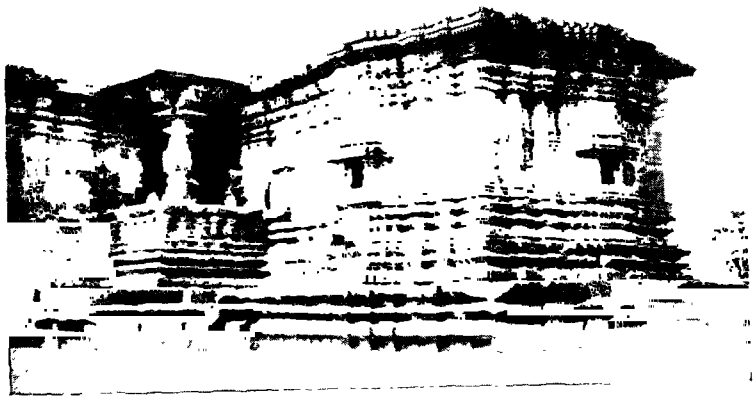


1. Miniature shrine, Vāsudēvēśvara—Hanumakoṇḍa.

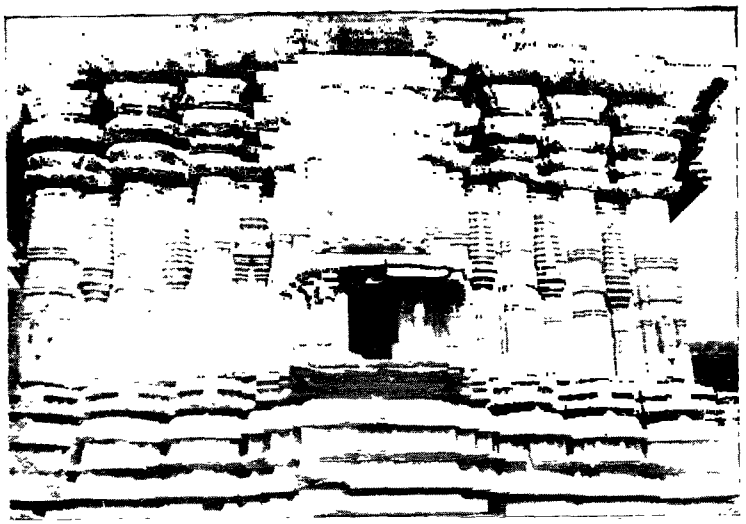
2. Viṣṇu on pillar, Vāsudēvēśvara—Hanumakoṇḍa.



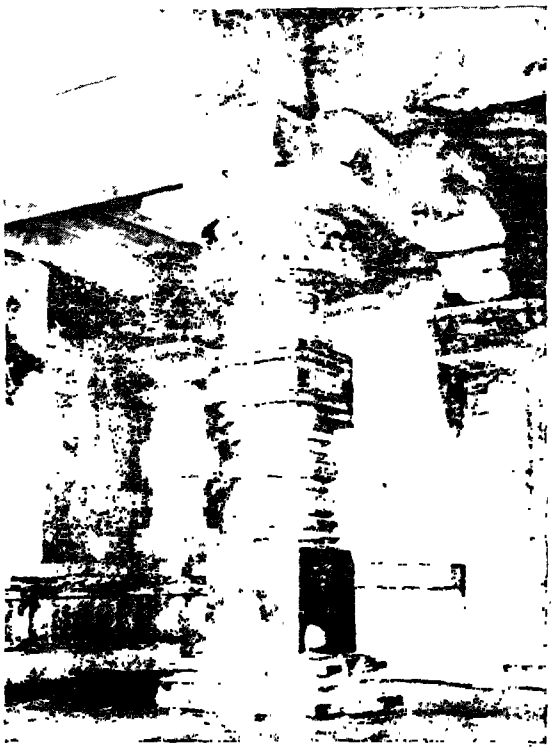
1. Triple shrine, Hanumakoṇḍa-architrave above antarāḷa, Vāsudēvēs'vara.



1. Triple shrine, Hanumakoṇḍa—Rudrēśvara shrine.



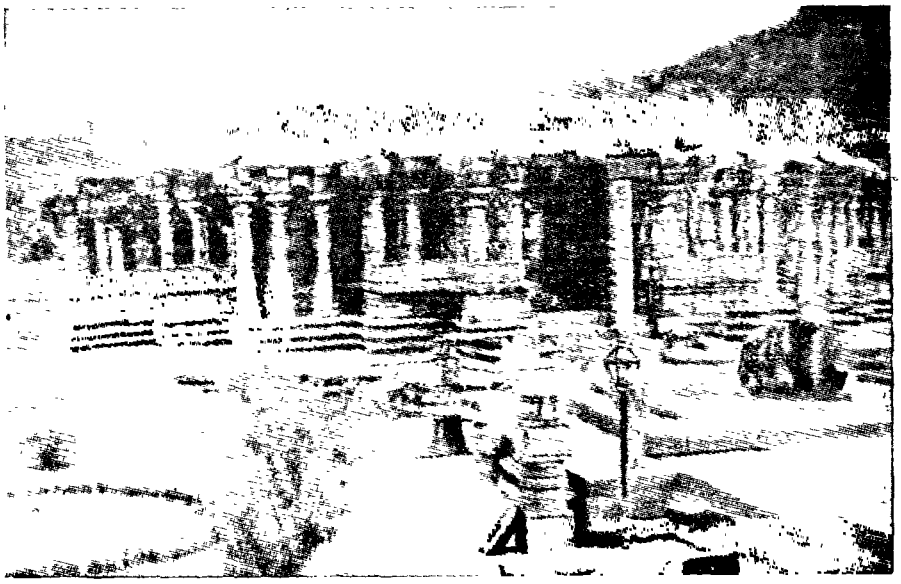
1. Triple shrine, Hanumakoṇḍa—Wall of Rudrēs'vara shrine.



2. Triple shrine, Hanumakoṇḍa—Pillar in maṇṭapa.

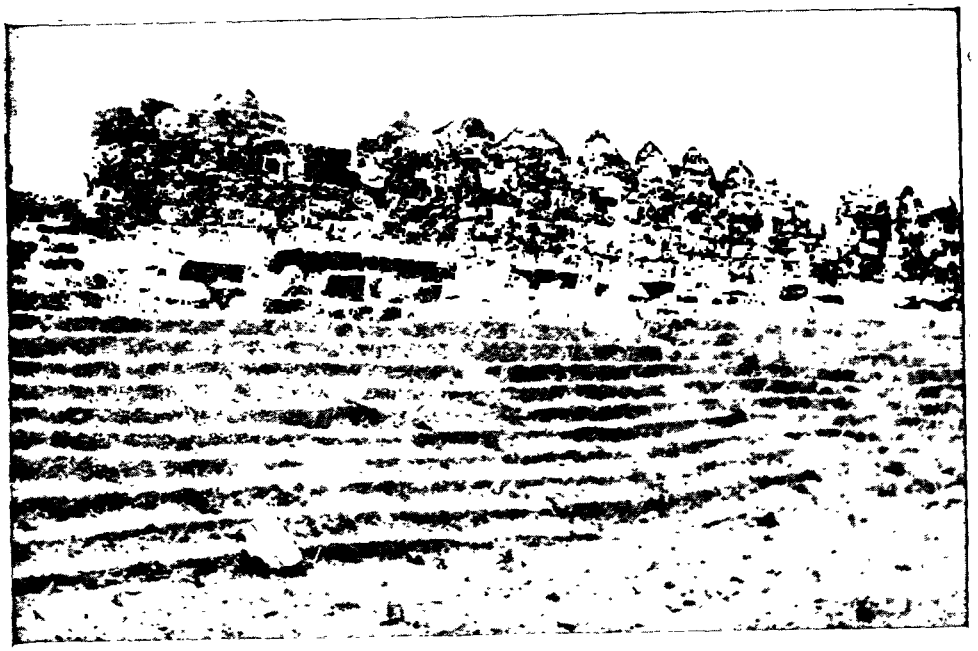
1. Triple shrine, Hanumakoṇḍa—Nandi.

*Courtesy, Arch. Sur. Ind.*]

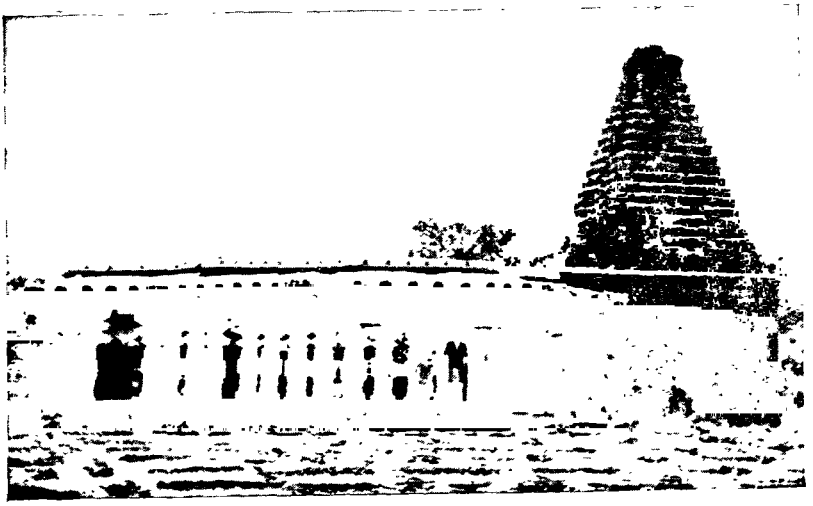


2. Pillared maṇṭapa before Triple shrine—Hanumakoṇḍa.

*Courtesy, Arch. Sur. Ind.*]

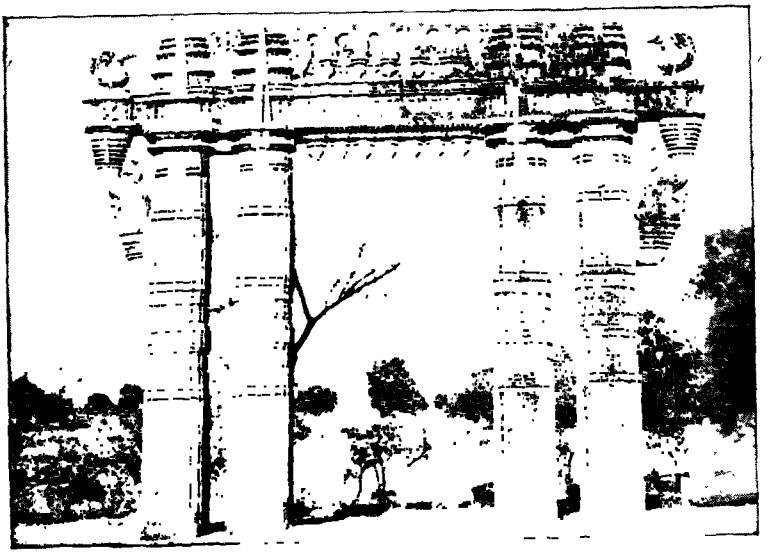


1. Stone wall with steps—Warangal fort.

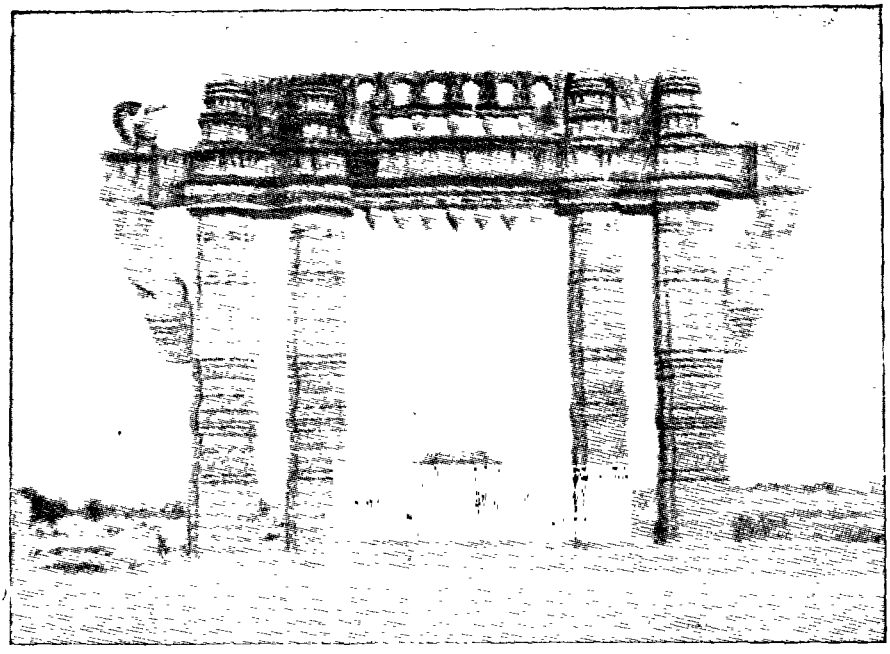


2. Vīrabhadra temple—Warangal fort.

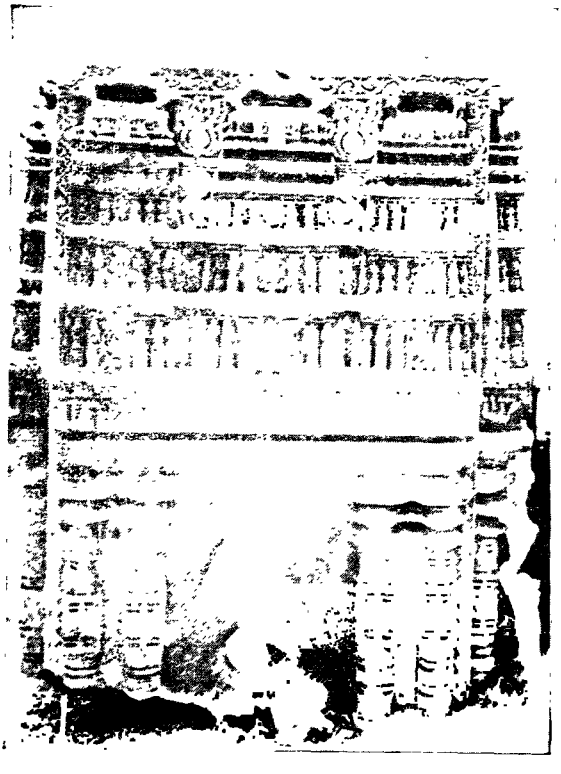
1. Old excavated site—Warangal fort.



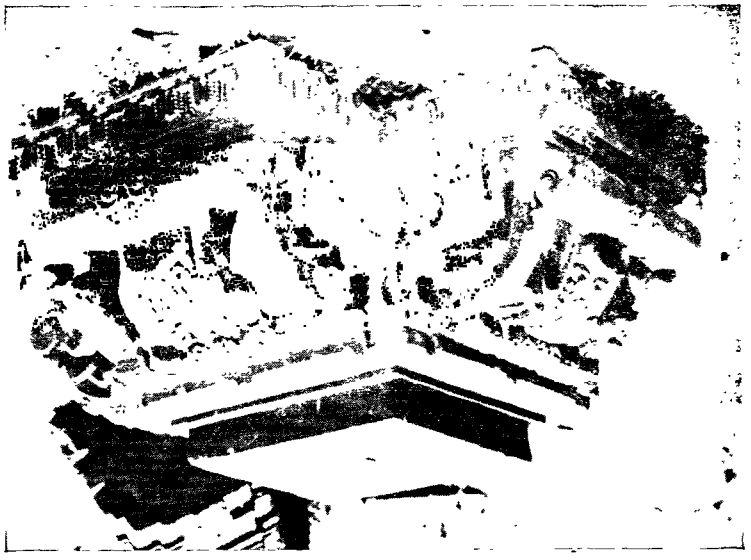
2. Tōraṇa—Warangal fort.



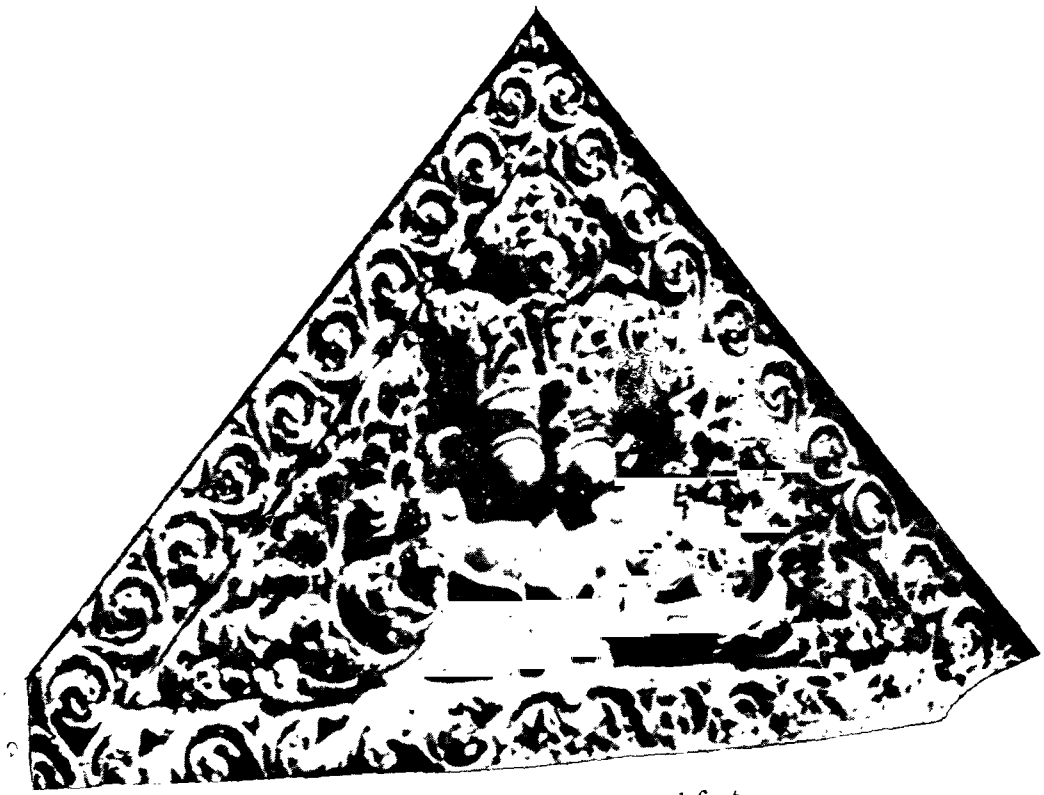
1. Two tōraṇas—Warangal fort.
*Courtesy, Arch. Sur. Ind.*]



2. Slab with miniature shrines—Warangal.

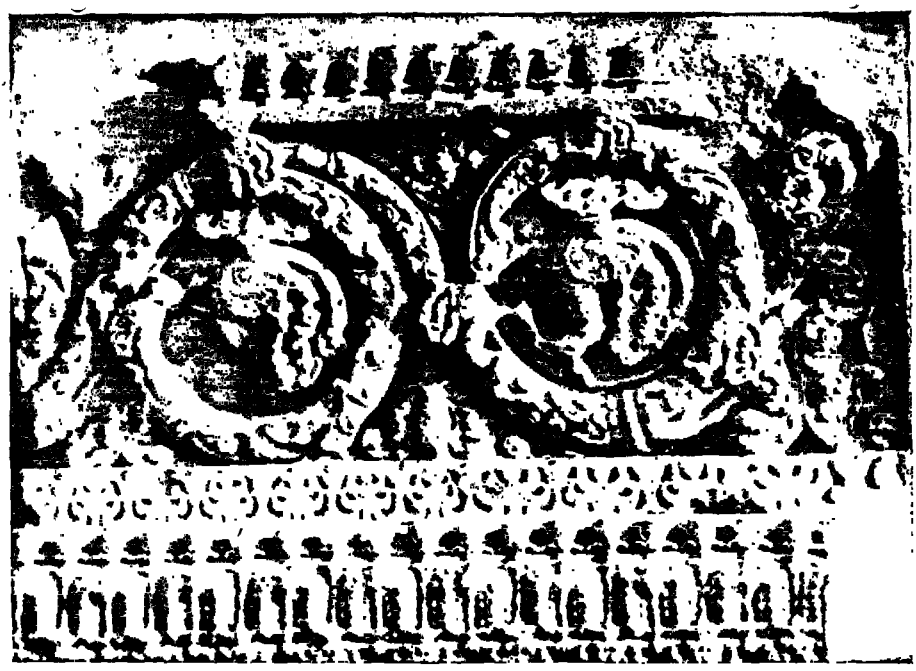


1. Pillar capital—Warangal fort.



1. Corner piece—Warangal fort.

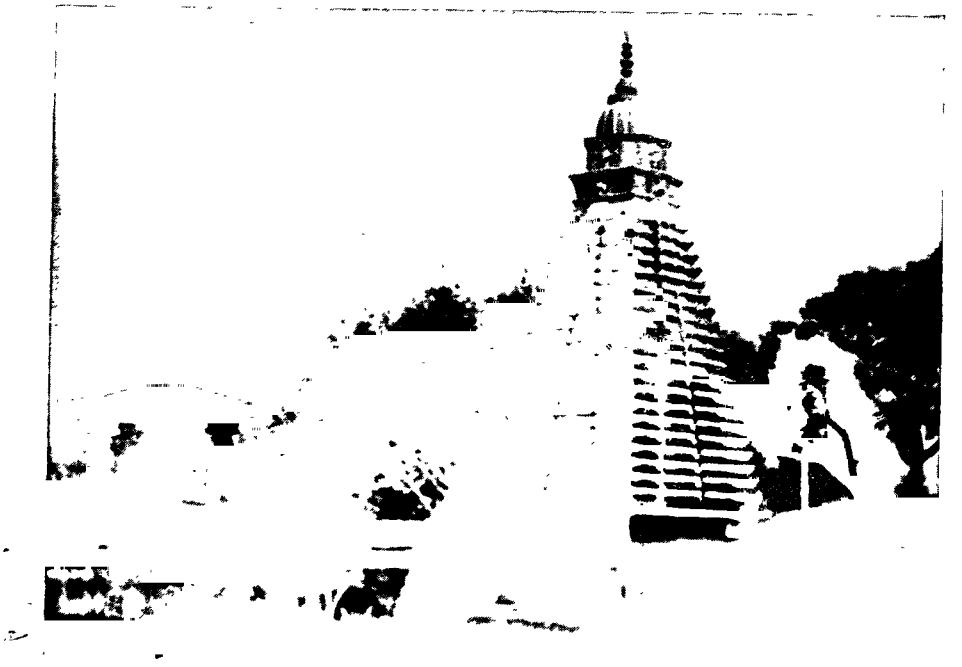
2. Sculptured slab—Warangal fort.



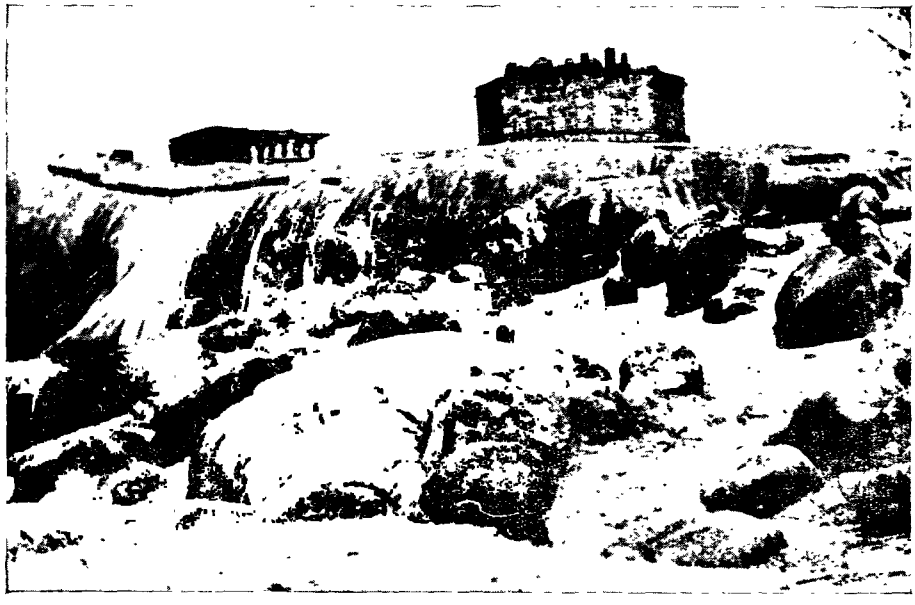
1. Sculptured slab—Warangal fort.

2. Elephant frieze—Warangal fort.

Scuptured slab—Warangal fort

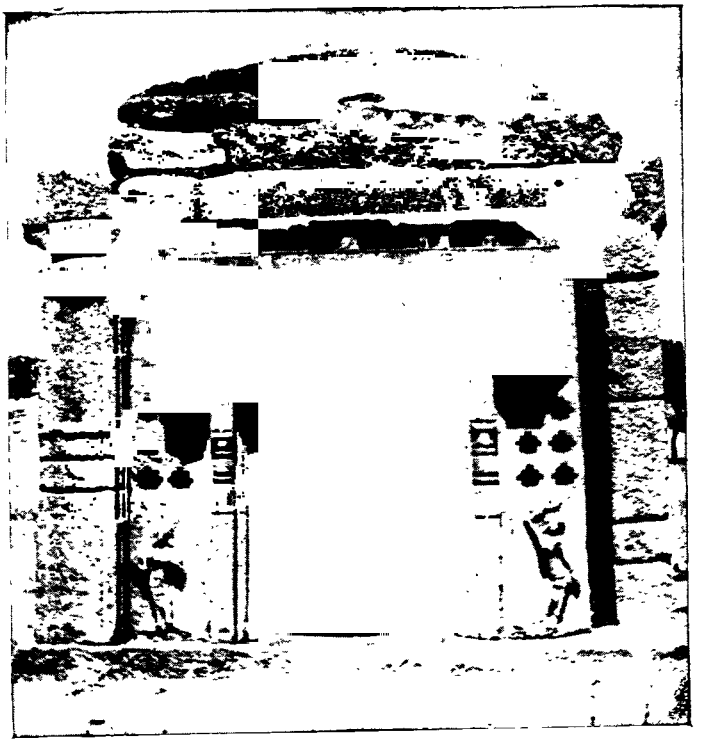


2. Svayaṁbhū temple—Warangal fort

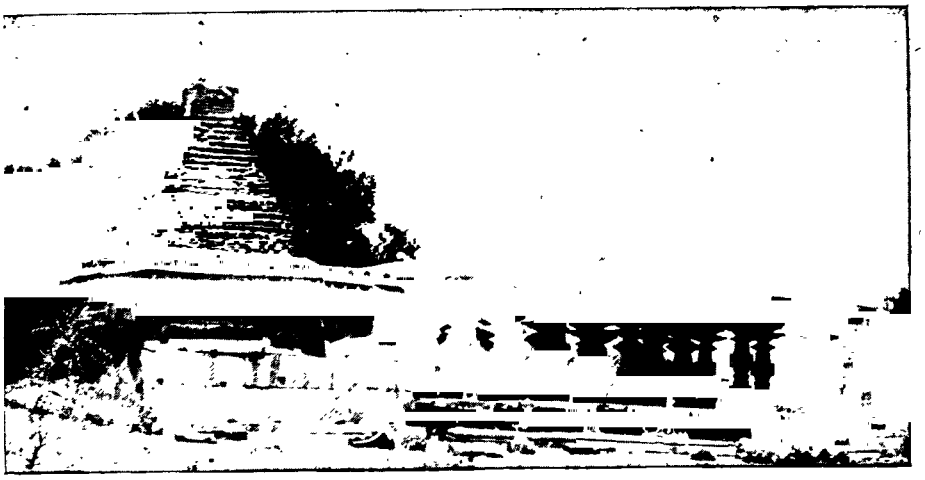


1. Ēkaśilā, distant view—Warangal fort.

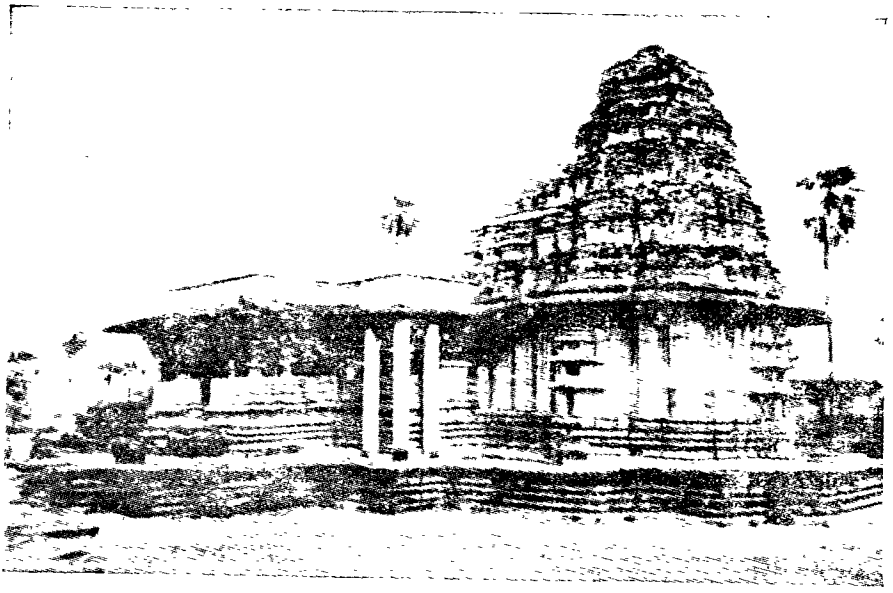
2. Ēkaśilā, closer view—Warangal fort.



1. Dēvī shrine—Warangal fort.

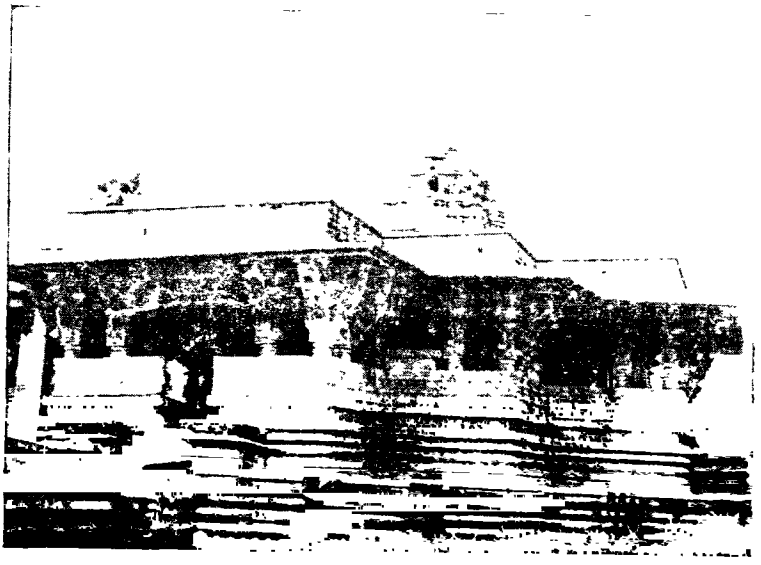


2. Jangamēśvara temple—Warangal fort.

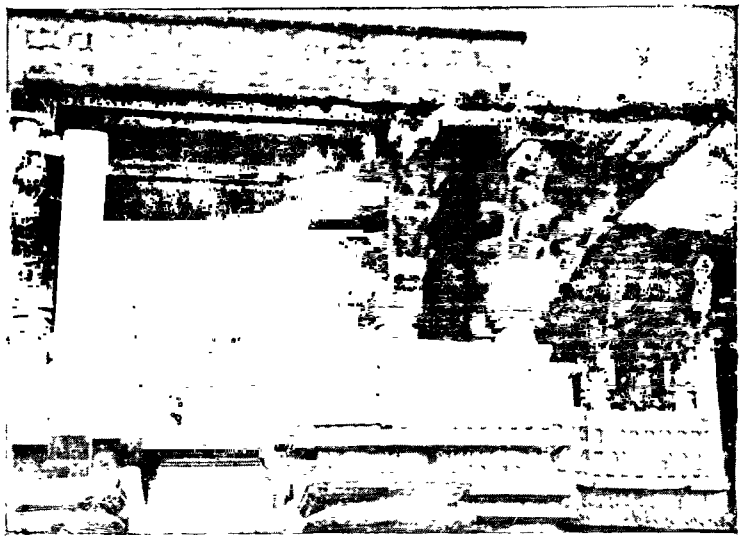


1. Great temple, Pālampēṭa—Side view.

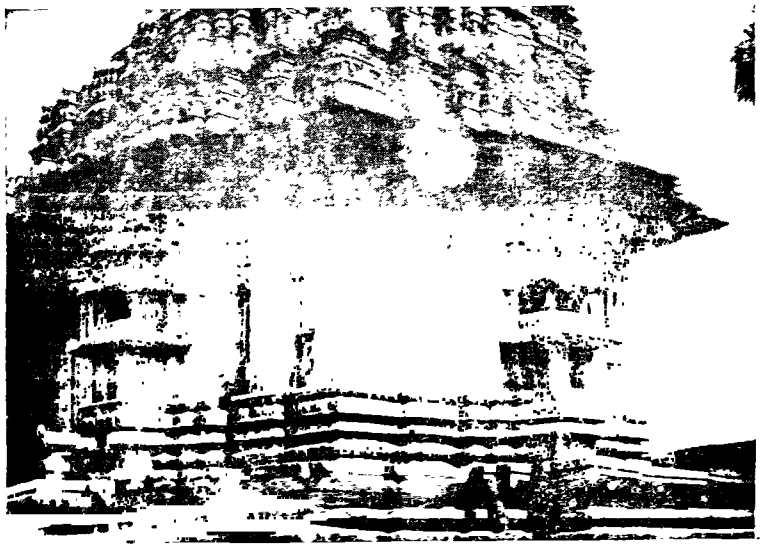
*Courtesy, Arch. Sur. Ind.*]



2. Great temple, Pālampēṭa—Front view.



1. Great temple, Pālampēṭa, —porch.



2. Great temple, Pālampēṭa—walls.

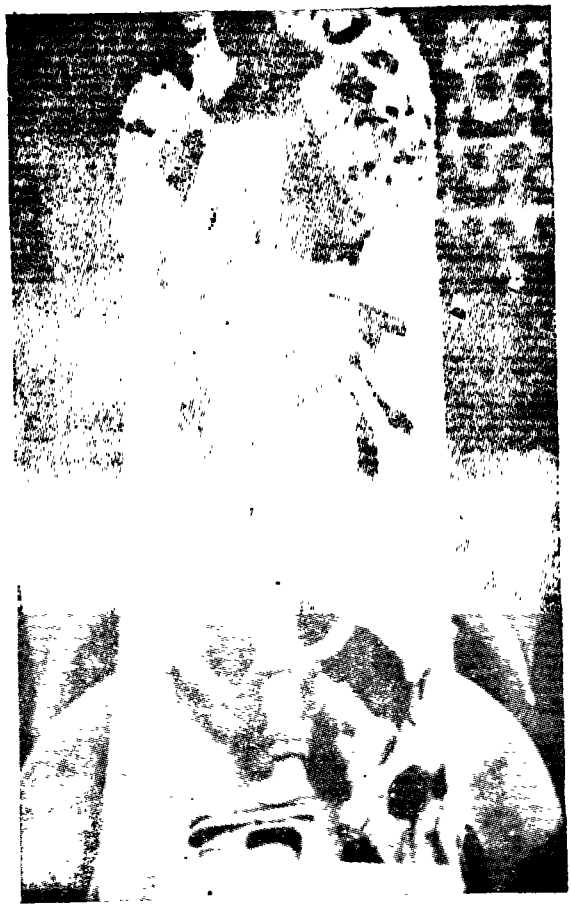
1. Great temple, Pālampēṭa —Bracket figures.

2. Great temple, Pālampēṭa— Bracket figure.

*Courtesy, Arch. Sur. Ind.*]

1. Great temple, Pālampēṭa—
Bracket figure.

*Courtesy, Arch. Sur. Ind.*]



2. Great temple, Pālampēṭa—
Bracket figure.

*Courtesy, Arch. Sur. Ind.*]

1. Great temple, Pālampēṭa—Bracket figure.

*Courtesy, Arch. Sur. Ind.*]

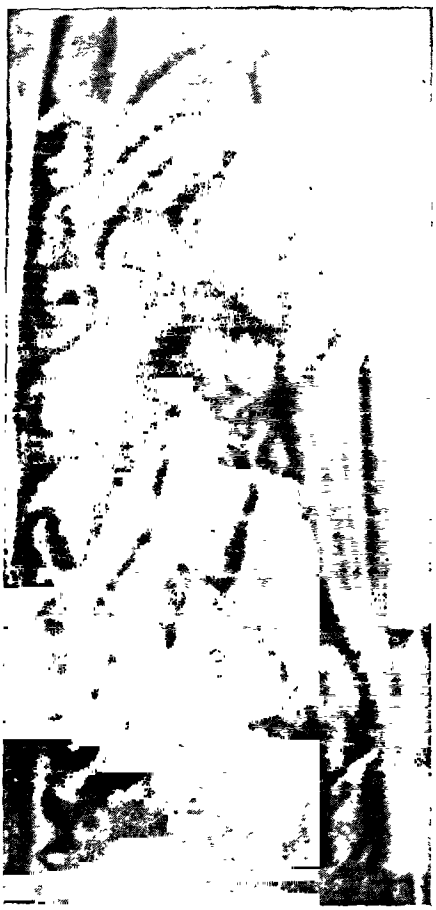
1. Great temple, Pālampēṭa—Sculpture in porch.

2. Great temple, Pālampēṭa—Sculpture in porch.

1. Great temple, Pālampēṭa—Sculpture in porch.

2. Great temple, Pālampēṭa—Sculpture in porch.

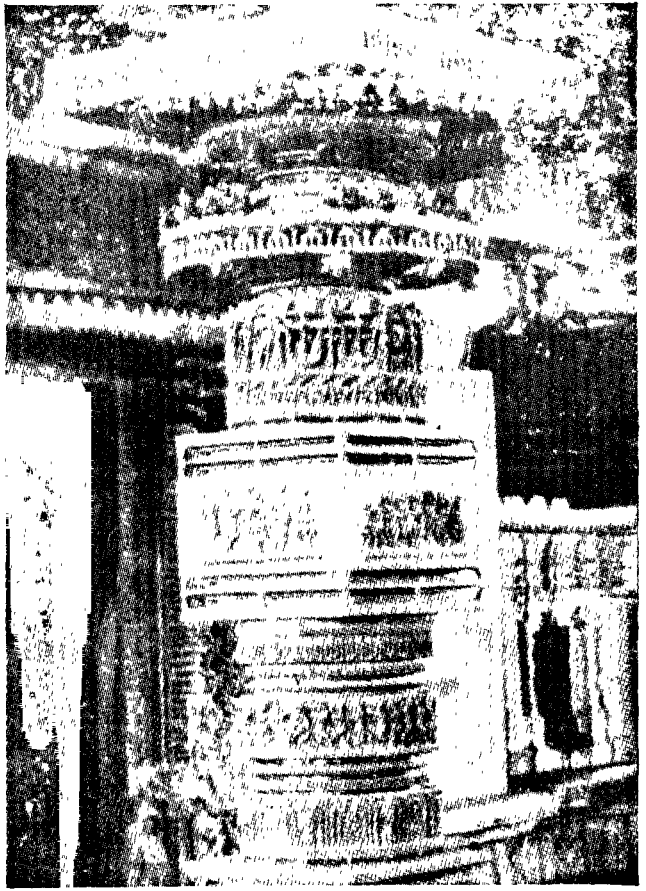
1. Great Temple, Pālampēṭa—
Sculpture in Porch.



2. Great temple, Pālampēṭa—
Sculpture in porch.

2. Great temple, Pālampēṭa—Sculptures on maṇṭapa pillar.

*Courtesy, Arch. Sur. Ind* ]



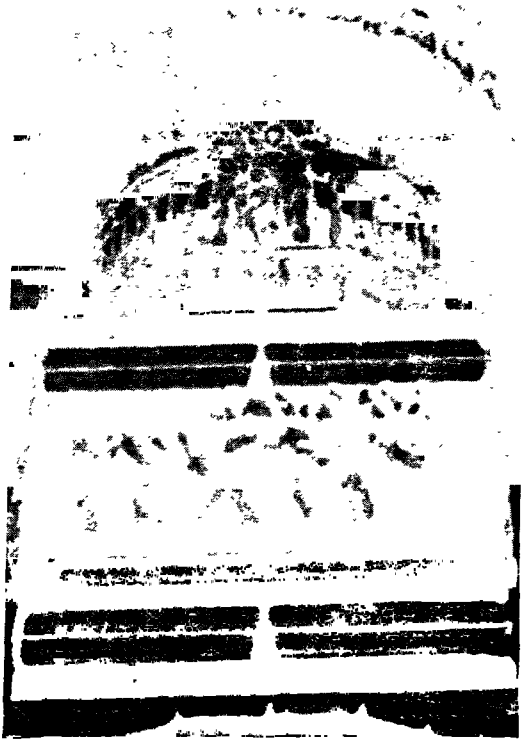
1. Great temple, Pālampēṭa—Pillar in maṇṭapa.

*Courtesy, Arch. Sur. Ind.*]

2. Great temple, Pālampēṭa—Pillar sculptures.

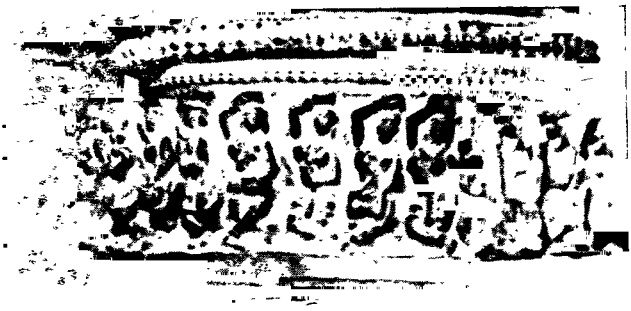


1. Great temple, Pālampēṭa—Pillar sculptures.



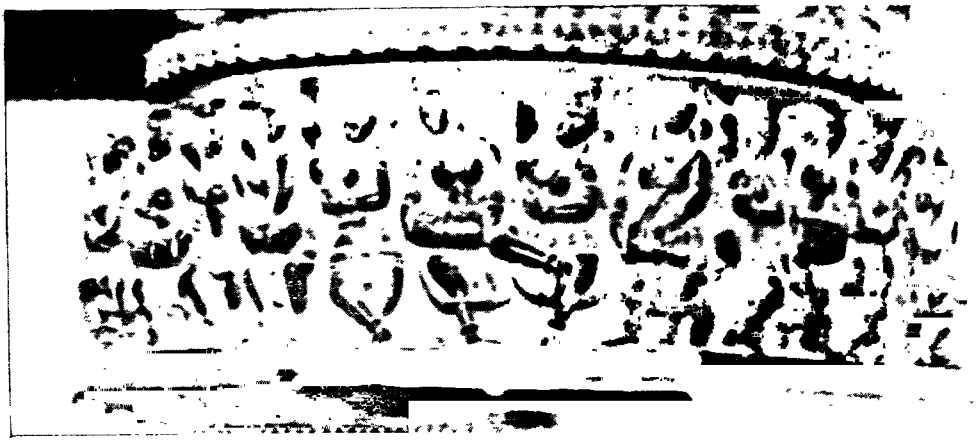
1. Great temple, Pālampēṭa—Pillar sculptures

2. Great temple, Pālampēṭa—Pillar sculptures.



1. Great temple, Pālampēṭa—Pillar sculptures

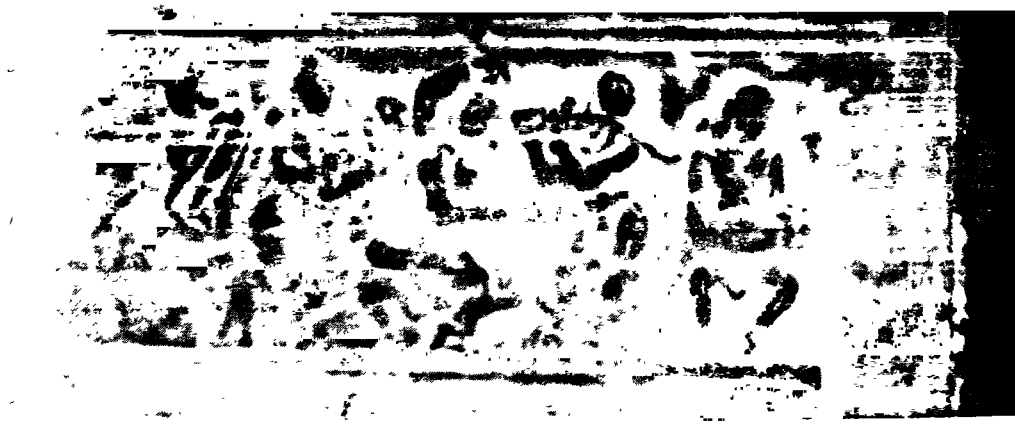
2. Great temple, Pālampēṭa—Pllllar sculptures.



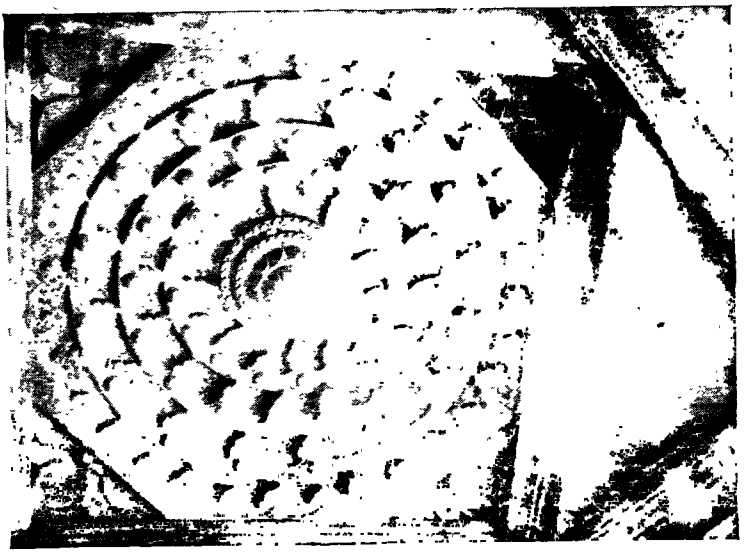
1. Great temple, Pālampēṭa—Pillar sculptures.

2. Great temple, Pālampēṭa—Pillar sculptures.

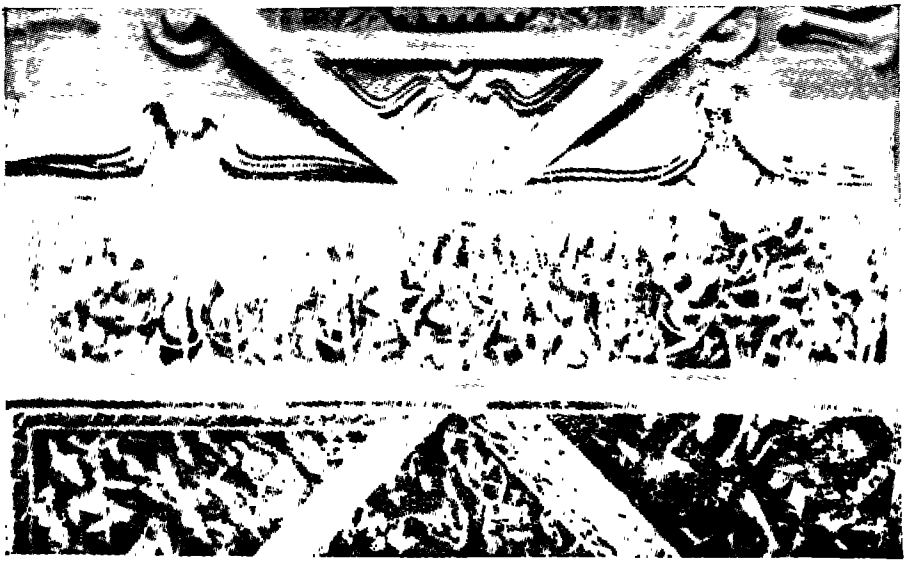
1. Great temple, Pālampēṭa—Pillar sculptures.



2. Great temple, Pālampēṭa—Pillar sculptures.



1. Great temple, Pālampēṭa—underside of maṇṭapa ceiling.



2. Great temple, Pālampēṭa—underside of ceiling.

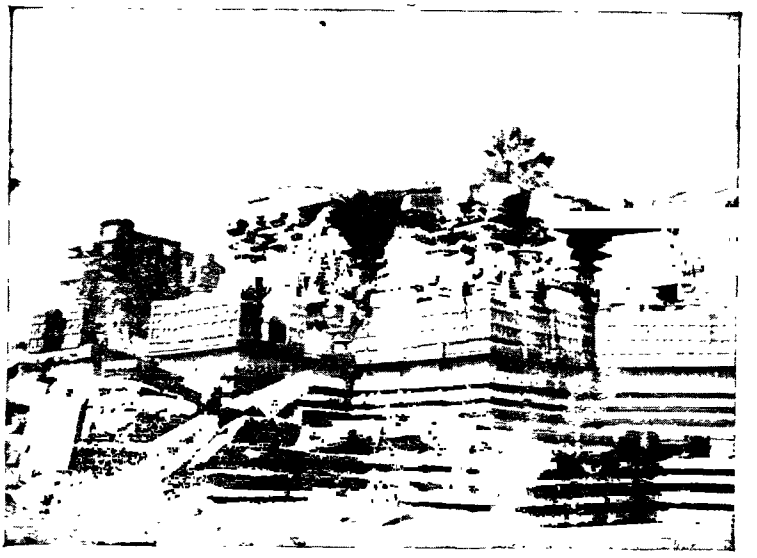
1. Great temple, Pālampēṭa—Sculptures on band.

2. Great temple, Pālampēṭa—Sculptures on band.

1. Great temple, Pālampēṭa—Sculptures on band.

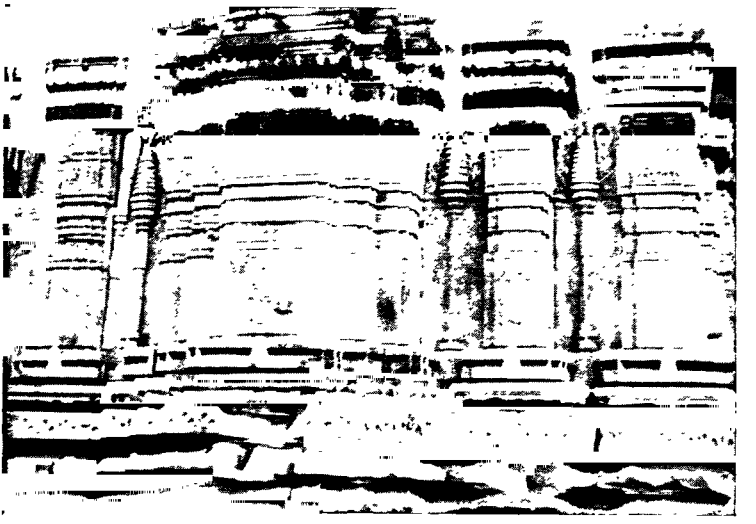


2. Great temple, Pālampēṭa—Sculptures on band.

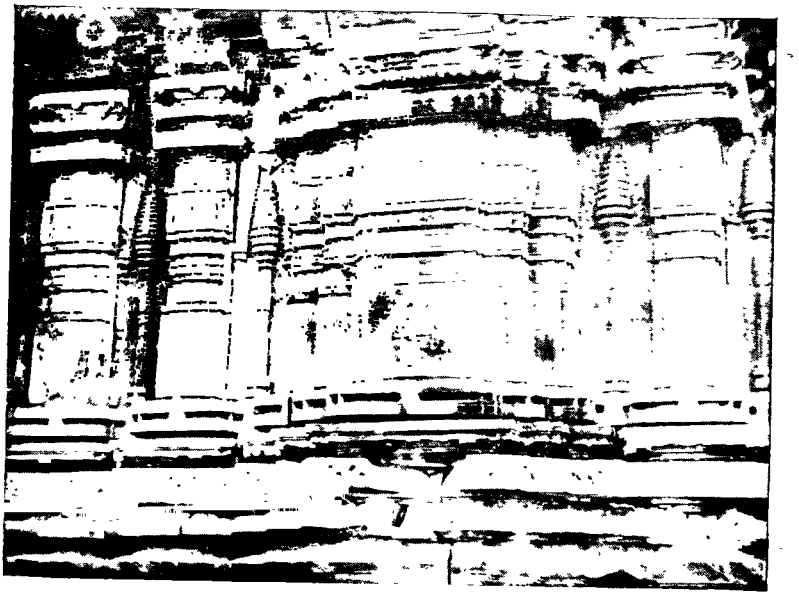


1. Main temple, Ghanapūr—front view.

2. Main temple, Ghanapūr—Antarāḷa entrance.

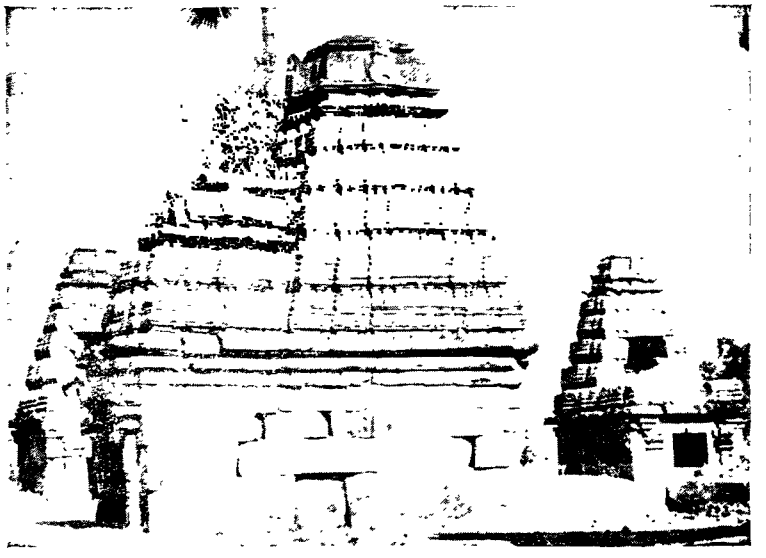


1. Main temple, Ghanapūr—Wall.



2. Main temple, Ghanapūr—Wall.

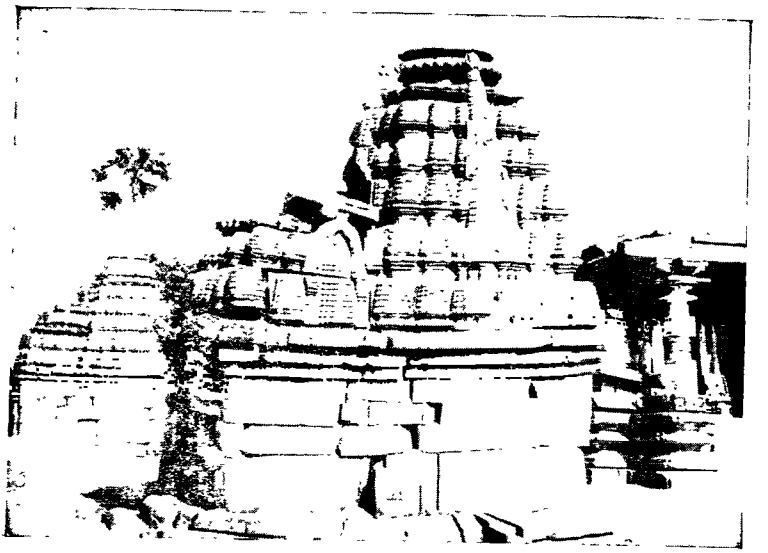
1. Main Temple, Ghanapūr—Pillar bracket.



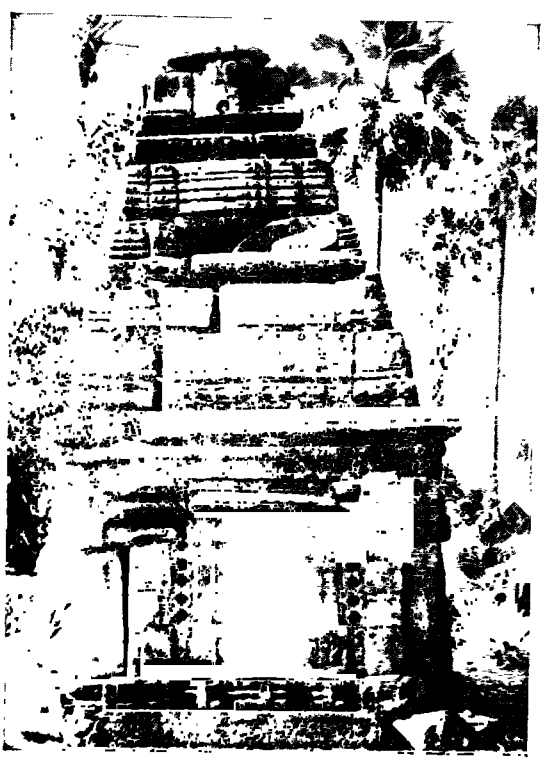
2. Group of temples—Ghanapūr.

1. Group of temples—Ghanapūr.

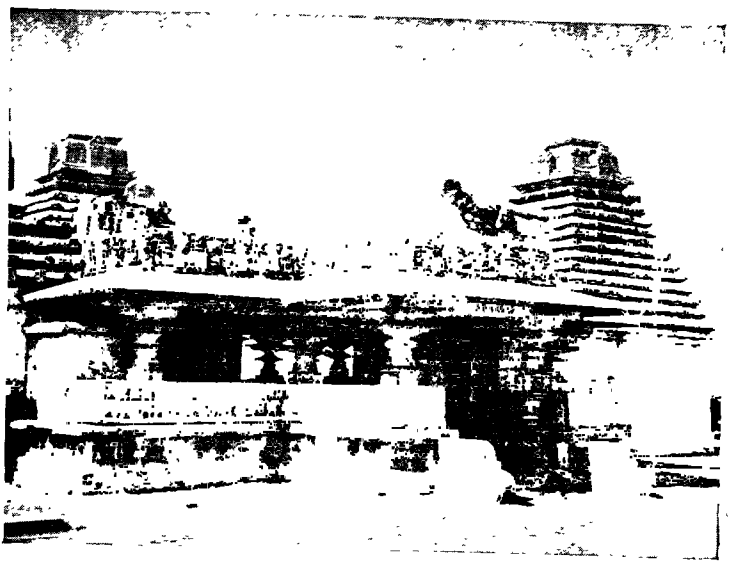
2. Shrine with three porches—Ghanapūr.



1. Group of shrines—Ghanapūr.

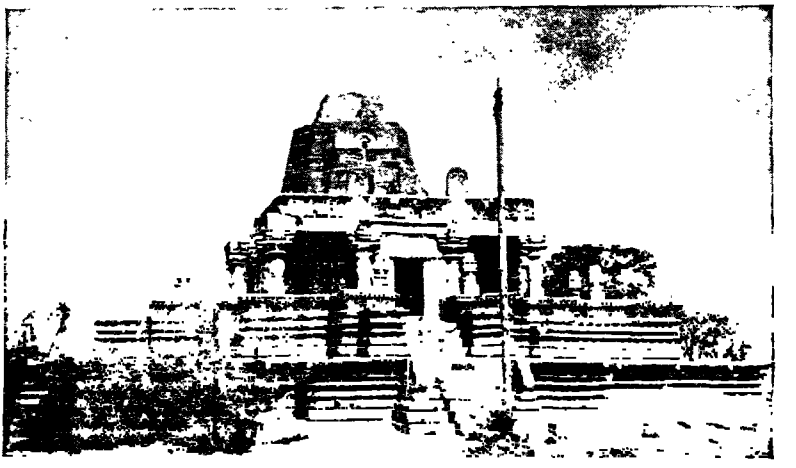


2. Shrine—Ghanapur.

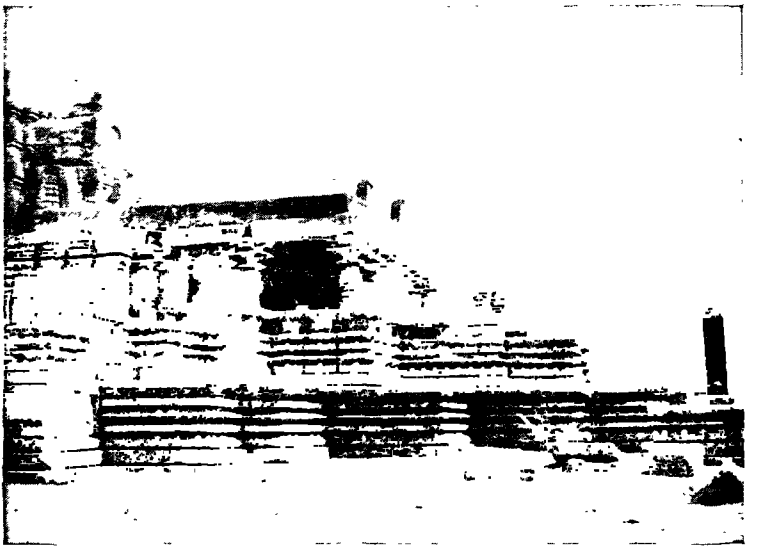


1. Triple shrine, Panagal—front view.

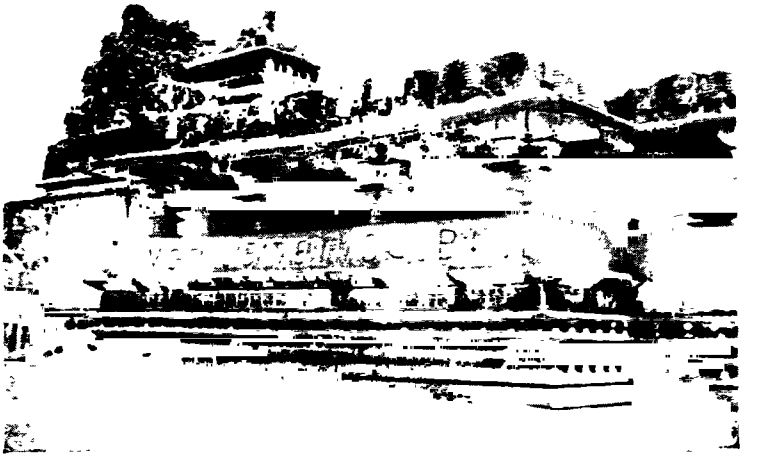
2. Triple shrine, Panagal—Back view.



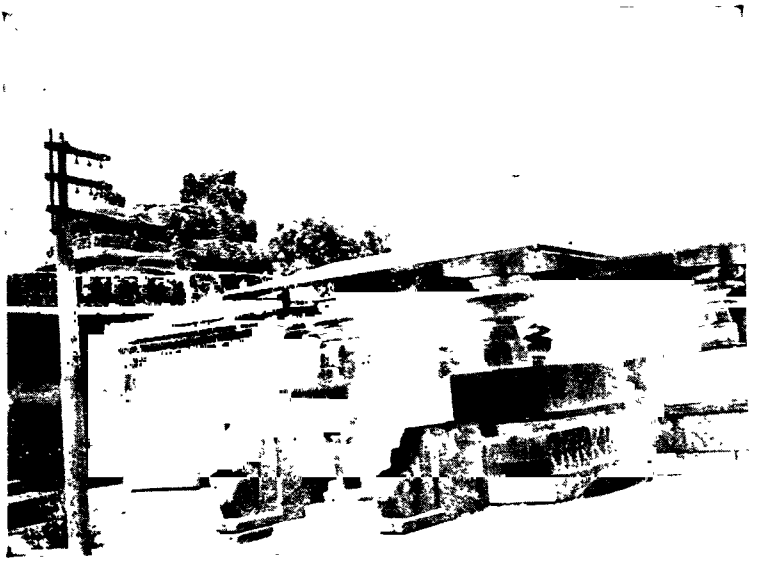
1. Erakeśvara temple, Pillalamarri—front view.



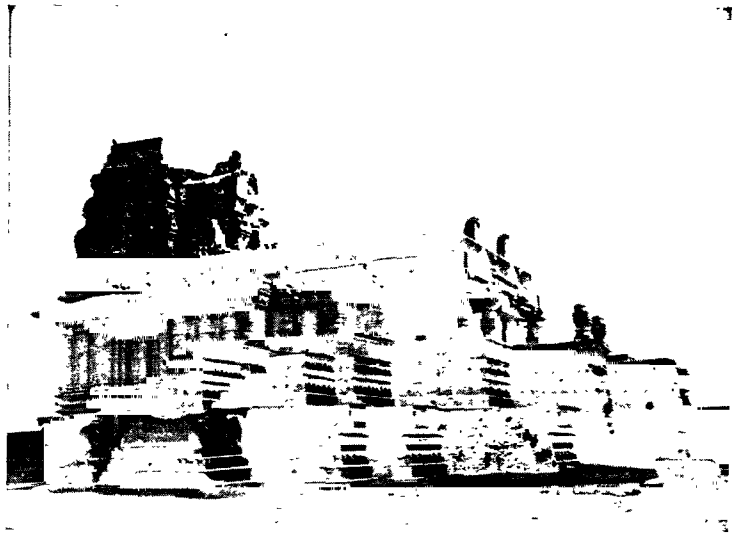
2. Erakśvara temple, Pillalamarri—view of porch.



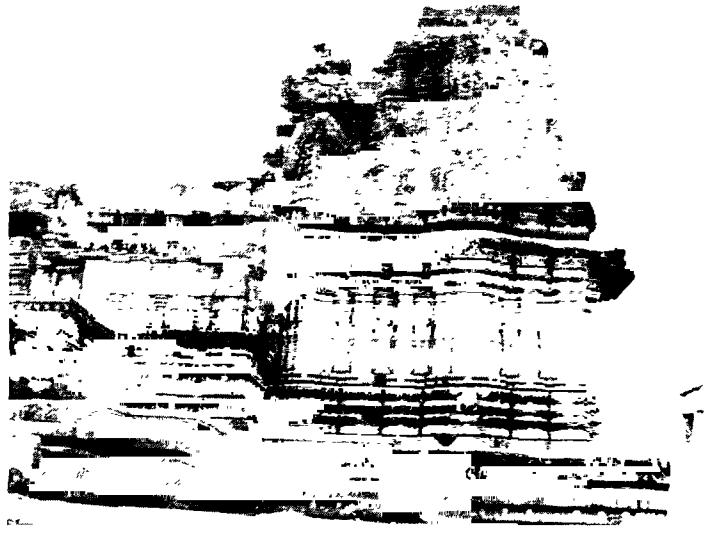
1. Nāmēśvara temple, Pillalamarri.



2. Triple shrine, Pillalamarri.



1. Erakēśvara temple, Pillalamarri—full view.



2. Erakēśvara temple. Pillalamarri—side view.

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